

HOTEL CALIFORNIA'
Learn the best bits from the Eagles classic solo!

AVENGED SEVENFOLD
'Dear God' (acoustic)

JOHN LEE HOOKER
'Boom Boom'

IRON MAIDEN
'Holy Smoke'

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+ more in...

THE Solos ISSUE

VIDEO LESSON
Jeff Buckley
Learn to play his classic 'Hallelujah'



BEGINNER MISTAKES
And how to avoid them!

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Nick Drake
John Martyn
José González

LEARN your folk basics today

LEARN TO PLAY

IRON MAIDEN
Holy Smoke

JOHN LEE HOOKER
Boom Boom

FFAF
Kicking And Screaming

JEFF BUCKLEY
Hallelujah (video)

EAGLES
Hotel California (solo best bits)

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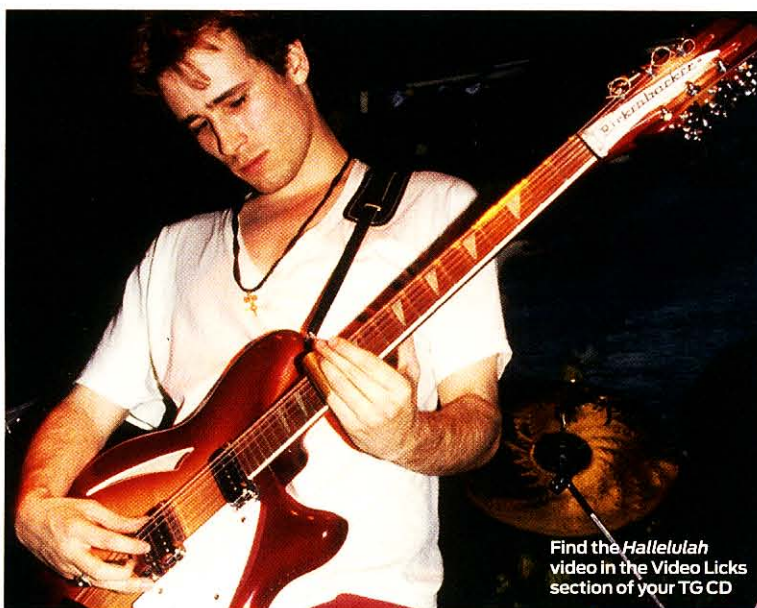


LINE 6

On Your TGCD



Whenever you see the TG CD logo in your magazine, it's time to **turn on your stereo or computer** and check out the accompanying **audio or video** on your disc...



Find the *Hallelujah* video in the Video Licks section of your TG CD

LISTEN & LEARN

Stick your TG CD in your stereo or computer and listen to your audio lessons, then play along with the backing tracks...

Track 1 to 6 Tuning guide (E A D G B E)

No tuner? No problem... Get your guitar in tune with these reference notes for each string!

Solos!

Warm up exercises:

- Ex1: gradual stretches MP3
- Ex2: alternate picking MP3

5 Beginner Mistakes

Go to the 'Audio' section of your CD to find all the MP3 tracks that accompany this feature

Blues: Past, Present And Future. Part 1

- Ex1. Robert Johnson style blues fingerpicking MP3
- Ex2. Muddy Waters style slide playing MP3 (and backing)
- Ex3. Stevie Ray Vaughan lead style MP3 (and backing)

Folk Guitar

- Ex1. John Martyn style MP3

- Ex2. Nick Drake style MP3
- Ex3. José González style MP3

John Lee Hooker
BOOM BOOM
7. Full track
8. Backing track

My Chemical Romance
FAMOUS LAST WORDS
9. Full track
10. Backing track

Iron Maiden
HOLY SMOKE
11. Full track
12. Backing track

Funeral For A Friend
KICKING AND SCREAMING
MP3. Full track
MP3. Backing track

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STRUM-ALONG!

Avenged Sevenfold
DEAR GOD (acoustic)
13. intro plus backing

WATCH & LEARN

Put your CD in your PC or Mac to watch our Video Lessons and guest spots from the world's hottest guitar players. If the disc doesn't run automatically, double-click on the interface icon to start up the TG CD. After a short introduction, you should see the following screen...

SOLO OF THE MONTH

Eagles
Hotel California (solos best bits)

NOVICE

Quarter-tone string bends

VIDEO LESSONS

Phil Demmel:
Beginner's Guide To Metal
Newton Faulkner
Paul Gilbert: School Of Shred

MODERN MASTERS

Get the lowdown on Prince's killer funk guitar playing style

GET YOUR GRADES!

Develop your ear for rhythm, pitch and harmony in RGT's Preliminary Grade acoustic exam by preparing for the aural tests (with PDF overview)

The Rockschooll column shows you how to nail the funky riffing of its Grade Four track with alternate picking (*Enough Said* PDF, tab, MP3s)

Jeff Buckley

Hallelujah
Learn to play this Leonard Cohen classic with TG's video walkthrough ■

This month's video highlights...

Jeff Buckley's Hallelujah
TG walks you through Jeff Buckley's classic version with a section-by-section video



Learn the solo from Hotel California
Play the best bits of the Eagles' most famous solo with TG's video!



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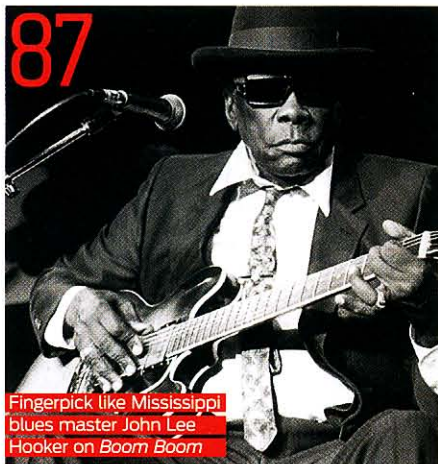
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"PLAYING GUITAR
SHOULD BE FUN
AND SATISFYING...
YOU DON'T HAVE TO
PRACTISE FOR
YEARS TO PERFECT
THE BASICS AND
PLAY A SONG"



In this month's Inbox [see p.8], a reader asks how long it might take to become a virtuoso guitarist. The answer, if you believe the author of a book called *Outliers*, is 10,000 hours of practice. Scared? I was! But don't be. Guitarists who aspire to this level of ability risk missing the point: that playing guitar should be a source of fun, relaxation and above all,

satisfaction. The thing is, you don't have to practise for 10,000 hours to perfect a few open chords (all you really need to play your first song or three). Maybe it's the Obama effect, but TG has started 2009 with a real "Yes, we can!" attitude. And you can too! You can learn the basic chords and master the minor pentatonic scale (just make sure you avoid the Beginner Mistakes on p.57!). You can learn how to tune your guitar for heavy metal (Machine Head's Phil Demmel shows you how on p.119). You can even learn how to go from bedroom picker to gigging muso (but you'll have to wait till next month's new column 'Going Live' for that). Yes, you can...

Stephen Lawson, Editor



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We bet Iommi's first gig was as scary as yours!

Star Letter

Vaguely literate? Mildly amusing? Win a Boss Micro-BR!

"Stop being strange!"

I know you hate this part of the letter, but 'meh! Love the mag. The first time I saw it was August 2008, when I bought it, loved it, subscribed... end of story.

I've been playing guitar for around two years, and around a year ago I formed a band. The day before we broke up for Christmas my band played our first gig, a talent show. We played *Paranoid* by Black Sabbath. I played the solo! To be honest, I didn't expect it to go very well, but it did! Mid-song everybody was looking at me thinking, "He's gonna do a solo!", and expecting me to screw up, but when I played it they just sat their gaping. It was easily the greatest feeling ever, and the cheering afterwards was immense. The reason I'm telling you this is because I have to say thank you. I probably wouldn't have become this serious about guitar without you, so thanks! On a final note, to all of you boring people out there who practise scales all day long, stop being strange and start a band. You will thank me later! Can I get an Amen to that?

Ryan Skidmore, via email

Amen. Have a Micro-BR.



WIN!
A KILLER BOSS
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Why listen to someone else's music when you can create your own? The Micro-BR is the ultimate palmtop recording studio. Only slightly larger than an iPod, the Micro BR offers four simultaneous playback tracks (plus 32 V-Tracks), an SD Card slot, onboard multi-effects, built-in rhythm patterns, a tuner, MP3 compatibility, USB and more.

Anti-social distortion

I was wondering if you could help with a little dilemma I'm having. I've purchased a delay pedal and when I play through it with distortion it just sounds a mess. Is there a way to set it up that will stop this? When I hear live bands playing with delay it sounds awesome. What am I doing wrong?

Stuart Travis, (a subscriber since 1996)

Delay and distortion are used together often to thicken up guitar parts or to create an ambient effect, so you will definitely have heard live bands using them in tandem.

Make sure your distortion pedal is the first thing you plug your guitar into. Generally speaking, this is the best way to set up your pedals. Your delay should come next – connect a cable from its output to the input of your amp. If it still sounds bad, try turning the feedback or repeat knob back towards zero. The same goes for the mix control, if your pedal has one of these. This should simplify

"SINCE I'VE BEEN USING A METRONOME, MY PLAYING SKILLS HAVE GONE THROUGH THE ROOF!"

the signal coming out of your delay pedal, because there will be less repeats and less of the delay effect going to your amp. In general, you should use short delay settings for rhythm sounds and longer settings for solos and ambient effects.

"I love metronomes!"

I've been playing for seven months and reading TG for the same amount of time. It's been an interesting journey from learning basic chords to now picking three notes at 180bpm, which for me is quite an achievement! Throughout this time I've had nothing but you guys constantly rabbiting on about metronomes. You're not the only ones: my guitar teacher also swears by them! I hated those moments every time he pulled out



Think you've got rhythm? Test yourself with a metronome!

that wooden, ticking block of wood and insisted that I learn to play slow first, before moving on to play at regular speed.

While surfing the web I came across some MP3 files of metronome beats, so mindful of TG's and my teacher's advice, I downloaded them. Since that day, I have noticed my playing skills go through the roof. I have to say, you guys were spot on about metronomes. Before I used a one I used to think, 'What the hell does rhythm have to do with solos?!' But now I find myself thinking of melodies while on the Tube, sometimes even writing them down. Since using a metronome not only can I play to a beat, but I've stepped up a level in my playing instantly. I f*cking love metronomes!

Bob Kalsi, via email

Just do it!

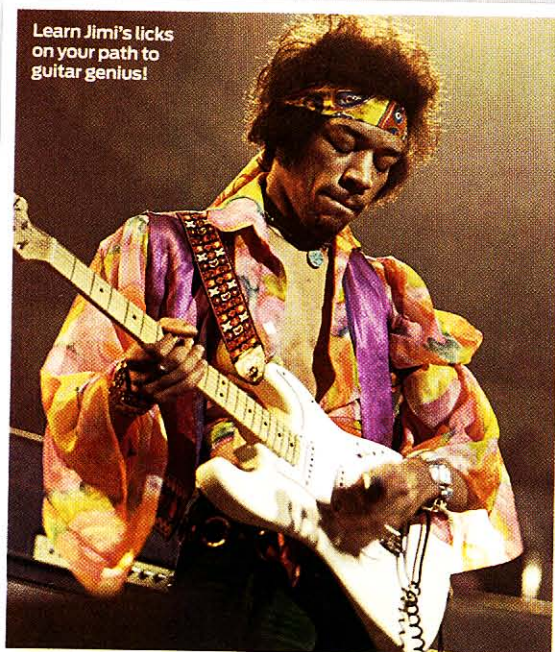
Around five months ago (at the grand old age of 16) I decided to take up guitar, but in the past few months I have realised that there is a lack of big league guitarists who have taken up playing at this age. Like many like-minded guitarists, I have ambitions of progressing and joining a band, but to become an exceptional guitarist, do you really have to start at such a young age and be a child virtuoso?

I am learning songs by The Beatles and Jimi Hendrix, and I can play *Purple Haze*, but what is the average ability of someone at the same stage as me?

Connor Lundy, London

PS Great magazine – I've even got a subscription, which is a first for me. Can you include a section or part of an issue on learning barre chords?

Hmm, you raise an interesting point, Mr Lundy! In his book *Outliers* author Malcolm Gladwell outlines his '10,000 hour rule', which states that geniuses and gifted artists (including musicians) have usually practised their art for a total of 10,000 hours by the time they are recognised as exceptional. Gladwell



"If you tabbed *Dakota* by Stereophonics that would be awesome!"
Chi, Stoke

"Pls tab something from the legendary Scorpions. They've got cool riffs & hot solos – what more could any guitarist ask 4?"
Bri, Plymouth

Text TXTTG followed by a space and your message to 87474. Texts cost 25p plus your standard network tariff.

uses The Beatles (who clocked up thousands of hours of live experience in Hamburg before they hit the UK charts) as an example.

One way to achieve the 10,000 hour milestone would be to practise for slightly more than three hours a day over a 10-year period – or six hours a day over five years, if you're really keen! Steve Vai claims he practised for 10 hours a day and it doesn't seem to have done him any harm. It's worth stating that the content of your practice sessions is crucial to becoming a technically accomplished and well-rounded musician, so work on all aspects of your playing. If in doubt, keep reading TG and working through our regular lessons for beginners and improvers. But most importantly, don't let all this talk of demanding practice put you off your goal. If you have a sense of rhythm and know a few chords, you can start a band today. Go on then...

Hot Shots Send us your pics and win a crowd of adoring fans!



Email your shots to totalguitar@futurenet.co.uk with your full name and address. The best will win one of these crowd scenes, courtesy of redhotrockshop.com, which is 6x4ft in size (comprising three posters) and features the huge crowd at Download 2005. Stick it up and pretend to be a rock god!



THIS MONTH'S WINNER...
Andy McLean, Leicestershire

Total Guitar

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Steph Carter tracks at Rak Studios in London's St John's Wood

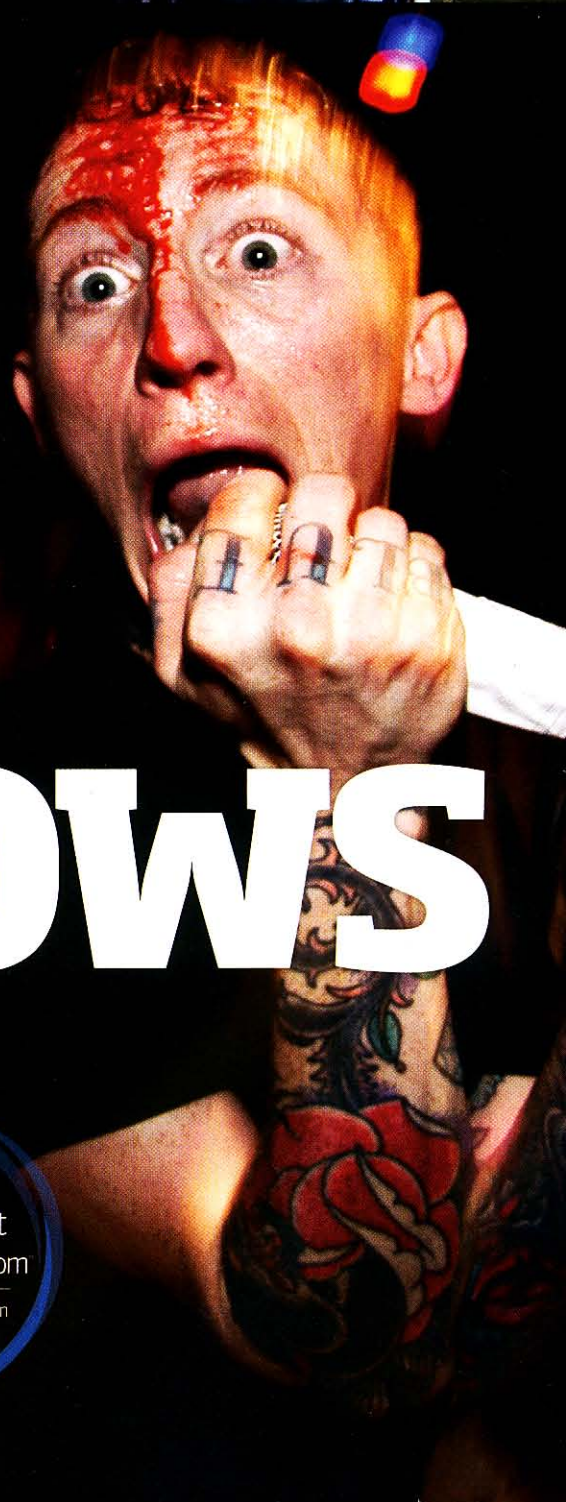
One word: power." That's how guitarist Steph Carter sums up Gallows' recently completed second album *Grey Britain*. Due out in early May, the Watford punks are describing it as a straight-up guitar album that owes more of a debt to 70s metal than the angular hardcore punk that influenced their 2006 debut *Orchestra Of Wolves*.

"It's dark and aggressive and overpowering," says fellow axeman Laurent 'Lags' Barnard. "We took one listen to the lyrics that Frank [Carter, vocals] was coming up with and thought, 'We've gotta develop a real guitar assault here'. We lost a lot of the keyboards and made it as raw as you can get."

Grey Britain depicts Britain as a land of poverty, violence, bad diets and

even worse attitudes. Recording, with producer Garth 'GGGarth' Richardson (Rage Against The Machine, Biffy Clyro), took place at various London studios and wrapped at the end of 2008. A reported £1million record deal with major label Warner brought inevitable rumours that the new Gallows record would be tailored for a more commercial market than the UK underground hardcore scene. In reality, the opposite has happened...

"Why sign a major label contract and say nothing?" questions Lags. "We see other bands being told what to do by their paymasters, but we're not one of them. This record is a kick up the arse – to us, to everyone. It's built around a lot more straight-up, heavy, nasty riffs. It's a lot more structured as well. There's hardly any pedals on it. We recorded to analogue



Gallows' new album is gonna tear your face off!

STUDIO REPORT

GALLOWS

"It's a Guitar Assault!"

Punk's bright hopes prepare to unleash **heaviest album ever...**

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20

INDIE ICONS

Get an iconic guitar at any budget



30

EODM

Jesse 'The Devil' Hughes uncovered!



tape, used a million different amps and just cranked them all as loud as we could to get that natural gain, not processed gain."

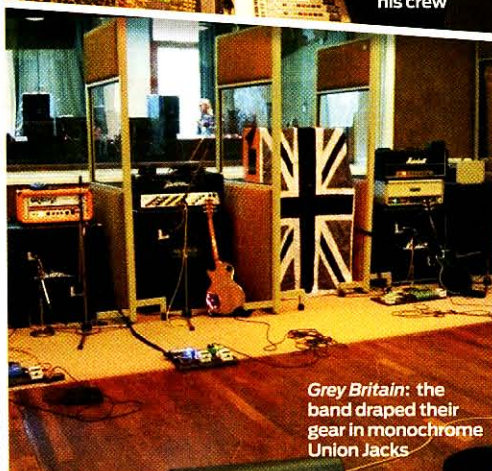
"Heaviest record ever!"

Lags primarily recorded with his spare live guitar, a white Les Paul Studio, while Steph experimented with his extensive axe collection, including his main '78 Les Paul Artisan, a '74 Black Beauty and a battered old tobacco Les Paul Standard.

"Our mission statement going into *Grey Britain* was this has to be the heaviest record we've ever heard," says Steph. "The guitars sound incredible. They sound like a 70s Black Sabbath record. We wanted a sound that was completely real. Raw, powerful, with loads of tone. It's a f*cking wall of sound!" ■

"THE GUITARS SOUND LIKE 70S BLACK SABBATH. RAW, POWERFUL, WITH LOADS OF TONE"

STEPH CARTER



THE EMPYREAN

What rocks is that John Frusciante's new solo album is out right now!
Christian Smith, via email

GIG TICKETS

Getting gig tickets for your favourite band for Christmas off your girlfriend...
Pete Fawcett, Leeds

NOTHNEGAL

Check out www.myspace.com/nothnegal for two songs from our upcoming debut EP!
Nothnegal, Maldives



ROCK-O-METER

What rocks? What sucks? You decide!



FEATURED READER:
Nothnegal, Maldives

GET INVOLVED!

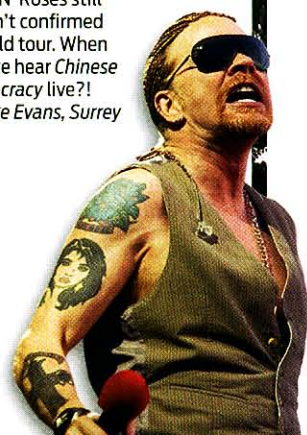
Email your Rock-o-meter entries to totalguitar@futurenet.co.uk. Remember to tell us your name and address!

GETTING DUMPED

...a few weeks after Christmas before tickets have even arrived. No bird, no gig!
Pete Fawcett, Leeds

NO GN'R TOUR

Guns N' Roses still haven't confirmed a world tour. When will we hear Chinese Democracy live?!
George Evans, Surrey



NEIL ZLOZOWER JESSE WILD PAUL BERGEN/REDPERNS

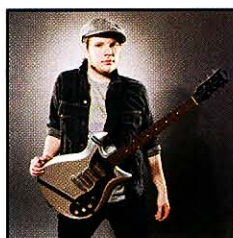
STAND-BY

Hot new guitar gear coming your way...



AMPLITUDE FENDER

IK Multimedia has brought the sound of Hendrix and a pile of boutique metal amps to the Amplitude collection, and the latest offering sees IK teaming up with Fender to produce official simulations of its classic models. Expect a review in TG soon.



GRETSCH STUMP-O-MATIC

Not to be outdone by his bandmate (see p.136), Fall Out Boy's Patrick Stump has put his name on a Gretsch model. The Stump-O-Matic is based on a Corvette body shape with a set neck, three Mega'Tron pickups and a killswitch. www.gretschguitars.com



A PAIR FROM ORANGE

Orange Amplification has released two variations of the much-loved Tiny Terror Head, named the Dual Terror (above top) and the Hard Wired (above bottom). The Dual Terror adds an extra 'Fat' channel, while the Hard Wired features point-to-point boutique style hand wiring. Visit www.orangeamps.com for more information.



Black Lips: blacklisted

Black Lips cock up at big-ticket gig in India!

Band flee after frontman plays guitar with privates...

Atlanta 'flower punks' Black Lips caused national outrage on a recent tour of India when frontman Cole Alexander started playing guitar with his manhood onstage. The Black Lips were playing the Chennai date of the Campus Rock Idol Tour – India's equivalent of *American Idol* – when Cole dropped his pants and gave the shocked crowd more than their admission's worth.

Sponsors of the big-ticket televised series subsequently pulled the plug and chased the band out of the country,

cancelling the rest of the tour and the planned television season that went with it!

The band are renowned for risqué antics, which include mooning the crowd and French kissing each other onstage. But what might wash in the West caused a seismic culture shock in India, a country that's renowned for its restraint in matters of public decency...

"They were the best crowd ever... But soon after the show we were informed to flee because the promoters were furious," Cole said after the fiasco. "Our tour manager said

there was a 50-50 chance of us going to jail!

"We were also informed that all of the shows on our tour had been cancelled," Cole continued on the band's website, "effectively f*cking all funds for the trip. This was a cultural clashing sh*t storm!"

Black Lips have just wrapped up a UK tour and release their new album *200 Million Thousand* on 16 March. VBS.tv is running a series entitled *The Black Lips In India*, faithfully documenting the band's turbulent experience before and after the Chennai gig, coming soon! ■

2009 NAMM show!

TG braves the California sun in pursuit of hot new gear



The hub for new gear!

From 15 to 18 January, the Anaheim Convention Centre turned into the musical instrument capital of the world, as NAMM set up camp.

The industry's most weird and wonderful gathered to peddle their brand new wares, along with artist signing sessions from Mark Tremonti, Alexi Laiho and Yngwie Malmsteen among others. Naturally, TG was there to bring you all the hottest gear news and product releases for

the coming year – and we don't think you'll be disappointed!

With loads of exciting new releases from Fender, Epiphone, Dean, ESP and Blackstar, to name a few, we trawled through the wealth of new kit and narrowed it down to our top tips for 2009, which we'll cover in next month's issue.

If you can't wait that long for a fix of new gear, check out this month's Group Test where we take the UK's first look at the VOX AC4 combo. ■

Get a Facelift

Facelift, the innovative product giving your guitar a hassle-free makeover, received the 'Best In Show' award at NAMM '09. Visit www.guitarfacelift.com for more info



SOLO OF THE MONTH

The hottest riffs around - on your CD



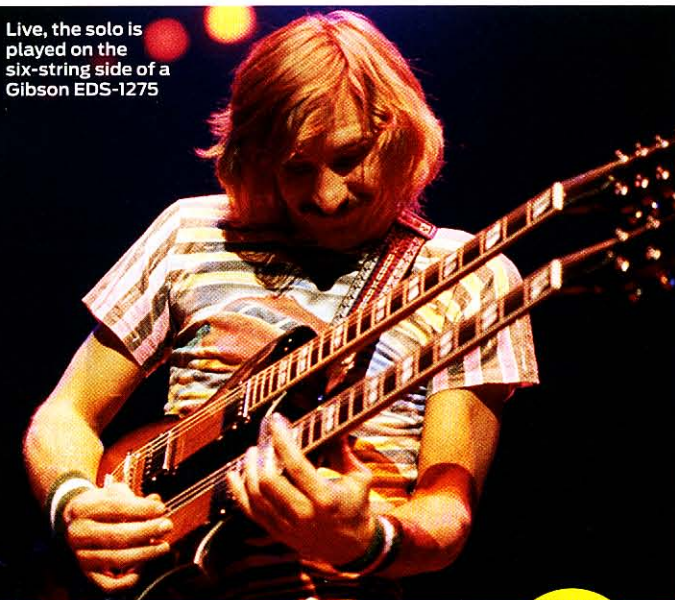
Guitarist: Don Felder, Joe Walsh

EAGLES

HOTEL CALIFORNIA

For this month's special 'Solos Issue' our video shows the *Hotel California* solo section, which is based on arpeggios of the chords heard in the verse sections. The chord sequence is Bm F#7 A E7 G D Em F#7, which is largely based in the key of B minor (B C# D E F# G A). However, there are

Live, the solo is played on the six-string side of a Gibson EDS-1275



a couple of variations and not all the chords truly belong to the key. Usually in the key of B minor, you'd find F# minor and E minor chords, but they've been replaced with happier sounding dominant 7 chords (F#7, E7).

Adapting chords in this way involves changing the notes of the original scale. There are two

such changes: the F#7 chord uses an A# note instead of an A; and the E7 chord has a G# in it, not a G natural. The addition of the A# has a powerful effect on the B natural minor scale, transforming it into the more exotic sounding harmonic minor scale, which is essential to the *Hotel California* solo. (CG)

EAGLES: Hotel California - solo best bits



You'll find the *Hotel California* Video Lesson by clicking on the 'Video Licks' link on the main menu of the TG CD.

Pimp your Pod!

Win a £20 MusicWrappz voucher...

Give your iPod a new lease of life with one of these cool custom skins from MusicWrappz.com. We've teamed up with the gadget pimps to give away 10 vouchers, each worth £20, to spend on any Music Wrappz merch you so desire!

The removable vinyl skins can be decorated any way you want, and fit gadgets like games consoles and laptops as well as iPods.

Choose from a range of their own stock images or you can upload

your own image and they'll custom make it for you! To enter, answer the following question correctly:

What are Wrappz made from?

- a Latex
- b Vinyl
- c Wood

To enter, text TGWRAPPZ followed by a space, your answer then another space and your name (eg, TGWRAPPZ c Dave Smith) to 87474. Alternatively, you can go to www.futurecomps.co.uk/tg186wrappz to enter online.



New Maiden docu-film takes off in April!

FLIGHT 666!

Metal legends Iron Maiden are set to release a feature length documentary film following them on their recent *Somewhere Back In Time* tour. *Iron Maiden: Flight 666* shows in cinemas worldwide from 21 April, and presents a behind-the-scenes view of one of the most ambitious and adventurous tours in rock history. ■



Mr Big have confirmed reunion shows

BIG NEWS

The original line-up of rock supergroup Mr Big - which of course features TG's School Of Shred columnist Paul Gilbert on guitar - is planning to reunite this year. The band disbanded back in 2002, but plan to celebrate the 20th anniversary of their self-titled debut album by touring again. So far only Japanese tour dates have been confirmed. ■

T&Cs Under 18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 19/2/2009 and 24/03/2009. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. Texts will be charged at 25p plus your normal network tariff. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and MusicWrappz which may be of interest to you. If you do not want to receive this information, please include the word "STOP" at the end of your text message. For full terms and conditions, please see page 151.



20 guitar tracks to download this month

KEY



ACOUSTIC



INDIE/ALT.



SHRED



ROCK



PUNK



SKA/REGGAE



POP



METAL



COUNTRY



BLUES



HARDCORE



SOUL



EMO

1 **LATVALA GUITAR SOLO**
Children Of Bodom
Roope's solo on *Stockholm Knockout Live* gives Alexi a run for his Euros!

2 **SAVE IT FOR THE BEDROOM**
You Me At Six
FOB's new tour buddies fly the flag even higher for bombastic pop punk

3 **DIVINATIONS**
Mastodon
We've heard *Crack The Skye*. It will blow your socks off. And on again.

4 **RACE WITH THE DEVIL**
Popa Chubby
Rockabilly revival off Popa's countrified rockabilly set *Vicious Country*

5 **1989**
The Rakes
Bright Tele tones are all over the first single from new album *Klang*

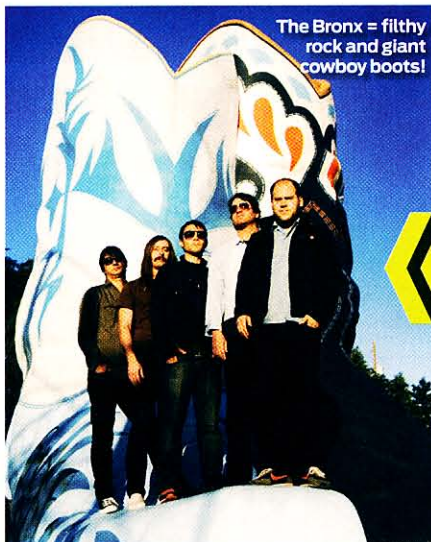
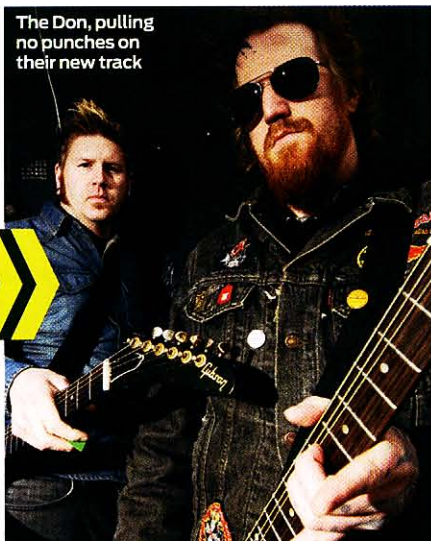
6 **SERPENT, I'M NOTHING...**
Brides
Brighton newbies underpin soaring vocals with guitars à la Boysetsfire

7 **SLEEPWALK**
Santo & Johnny
Must-hear 50s instrumental, covered on Popa Chubby's new CD

8 **HUMAN(E) MEAT**
Propagandhi
Go to propagandhi.com/donate to download a new album track!

9 **DISENGAGED**
Ron Thal
Shred-strummental from Bumblefoot's compilation *Guitars That Ate My Brain!*

10 **DON'T STOP**
innerpartysystem
It's like a fight between raving synths and soaring rock – but it works!



11 **FULL MOON**
The Black Ghosts
Lush, fingerpicked acoustics transform this eerie ballad from UK electro duo

12 **GASOLINE AND MATCHES**
Buddy & Julie Miller
Low-down, dirty blues, courtesy of this underground country duo

13 **TEENAGE TOURETTES CAMP**
The Computers
Future Of The Left meets George Lynch with brawling axes and a punktastic riff!

14 **RUDE BOY**
The Race
Get a load of this twin-guitar driven indie rock with a tinge of Interpol

15 **VINUSHKA**
Dir En Grey
Infectious guitars and cryptic vocals from the Japanese Tool

16 **SHAKE IT**
Metro Station
Electro beats get a pummelling by Trace Cyrus' guitar in this big pop track

17 **IN THE NIGHT**
Young Guns
These Buckinghamshire boys love to party hard with massive riffs

18 **KNIFEMAN**
The Bronx
Suzzy rock 'n' roll with heaps of punk 'tude and filthy guitars

19 **SHORT FUSE**
Black Lips
First single from Altantan noisemakers' new album, *200 Million Thousand*

20 **HOLD ME IN YOUR ARMS**
The Trews
If you take your rock with a big spoonful of classic-style riffs, this is for you!

Must-see videos...

The best music clips on YouTube right NOW!

1



MINI PRODIGY
Tallan 'T-Man' Latz
Little T-Man is only nine years old!
Search: 'Tallan Latz'

2



TOE JAM
Tony Melendez
This Nicaraguan guitarist plays with his feet
Search: 'Toe Jam' + 'guitar'

3



ANVIL
The Story Of Anvil
It's out now. A new *This Is Spinal Tap?*!
Search: 'Anvil' + 'Story'

Marshall
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MG

THE ALL-NEW MG RANGE



Innovation, functionality and tone – just a few words that help sum up the brand new range of solid-state MG amplifiers from Marshall. Combining years of experience in analogue amplification with cutting-edge digital technology has resulted in the creation of an all-encompassing amplifier series, ideal for the beginner and gigging pro alike. Specially voiced digital effects, intuitive footswitching technology and four adjustable and storable channels are just a few of the features to be found in the new MG range. From a punchy 10 Watt combo through to an effects-laden, soul-pounding 100 Watt head, this series has it all.

Marshall

To find out more about the MG range contact:

Marshall Amplification plc Denbigh Road, Bletchley, Milton Keynes MK1 1DQ or visit the official Marshall website: www.marshallamps.com



Noah And The Whale: not your average garage band



Guitarist: Charlie Fink

NOAH AND THE WHALE

Anti-folk, home movies... It's a guitar band, but not as you know 'em!

Who are they and what do they sound like? Movie buffs Noah And The Whale are fearless alchemists of the musical world, blending the lyricism and harmonies of folk with the DIY aesthetic of punk to forge their spiky tunes of heartbreak. Phew! Charlie Fink and his cohorts are busy putting the finishing touches to their second album, tentatively titled *First Days*, with producer Emery Dobyns. "It's all finished pretty much. It makes you a bit nervous when things go so fast but it all came together really quickly," says Charlie. "It's a very different sound. It's electric guitar rather than acoustic."

Isn't he worried about the angry mob scenes that accompanied Bob Dylan's decision to plug in? "I'd love there to be Dylan-esque riots. That would be great!" laughs Charlie.

The electric guitar is nothing new for the singer-songwriter, who has always played both at home, even if not in public... But that all changed in the Big Apple. "We played the Union Hall in New York — that's where the sound started to change and we started to use different instruments. It started to feel really fresh and new again. That gig was a landmark for me."

They're not messing about with the other instruments are they?

Yes, they are actually. Inspired by American avant-garde composer John Cage, Charlie has been tinkling with the innards of unsuspecting pianos. "I've been using some of the methods

"OUR NEW ALBUM IS ELECTRIC RATHER THAN ACOUSTIC. I'D LOVE THERE TO BE DYLAN-ESQUE RIOTS BECAUSE OF IT!"

FOR FANS OF: Tom Waits, Jim O'Rourke

KEY KIT: 1963 Fender Jaguar, Fender Twin amp, Electro-Harmonix HOG, POG and Big Muff, Kaoss Pad

OUT NOW: *Peaceful, The World Lays Me Down* (Vertigo)

MORE INFO: www.noahandthewhale.com

John Cage uses, like prepared piano stuff," explains Charlie "If you're using a grand piano you play with the inside of it to get strange sounds, like putting screws between the strings or table tennis balls to get interesting sounds."

Their spring tour, *Club Silencio*, is described as 'An Evening of Film and Music'. Are they in the movie business, too?

The band don't want to just play their set and go home again, but plan to provide a complete night's entertainment on their upcoming UK tour. "We're showing short films and clips from films that we like throughout the evening," says Charlie. "Some of the set we'll be playing to projected films we've made to go with the songs, other bits we're playing with a projected orchestra." Club Silencio is a reference to David Lynch's freaky *Mulholland Drive*, so expect the unexpected. (DW)



Guitarists: Jared Scharff, Paul Vinny

JARED SCHARFF AND THE ROYALS

Power pop quintet taking a bite out of the Big Apple!

Who are they and what do they sound like? You may remember Jared Scharff from our 'How To Make Money From Playing Guitar' feature. If so, you'll know Jared is a whizz on guitar. When we say 'whizz', we don't mean shredder. Jared pulls out some killer solos, but mindless self-indulgence is not his bag. Jared Scharff And The Royals are more about bombastic pop hooks and good ol' rock 'n' roll. Their sound is "somewhere between classic rock and power pop. Like if Tom Petty rocked out with The Replacements!"

Are the likes of Tom Petty a big influence on the band?

"Everyone in the band has their favourites musical influences," says Jared. "My personal influences are for reasons like songwriting and guitar and band sound, but we could all agree on bands like The Beatles, Sigur Rós, Bloc Party, Smashing Pumpkins, Led Zeppelin, The Who, Counting Crows, Bob Dylan and Third Eye Blind."

What about guitarists?

"My all-time favourite is Eric Clapton," says Jared. "I play a Strat

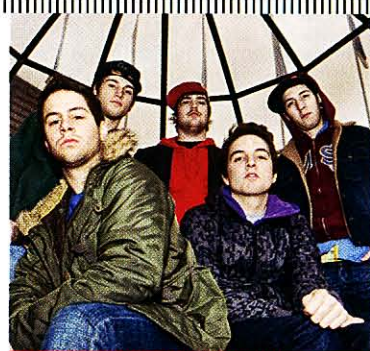
because he was my favourite guitarist as a kid. Hendrix is another. I love his song accompaniment parts – all that R&B fill stuff in *Little Wing* and *Castles Made Of Sand*. I also love Warren Haynes [The Allman Brothers], Stevie Ray Vaughan, Bill Frisell, Billy Corgan, Jonny Greenwood and Ray Parker Jr. And no-one plays rock rhythm better than Keith Richards."

OK, we're convinced! What releases can we check out?

Two EPs: one eponymous and the other titled *The Coast*, both on iTunes. "We're releasing a new EP in a few months, which might even be a record," says Jared. You can listen to the band's Billboard World Song Contest winning track *Bedroom Eyes* on their MySpace, but live is where this band really shine. "It's a good old rock show. We extend some songs and jam out with big guitar solos, three part vocal harmonies and lots of sweat!" (CB)

"WE JAM OUT WITH BIG GUITAR SOLOS, THREE-PART HARMONIES AND LOTS OF SWEAT!"

Sadly, the pink flamingo wasn't available for interviews



Guitarists: Kai T, Adam Christianson

A TEXTBOOK TRAGEDY

Who are they and what do they sound like?

Canada boasts a scorching music scene, especially progressive hardcore metal, and these guys are at the head of the pack. With new vocalist Chris Bahris, guitarist/vocalist Kai Turmann can focus solely on face-peeling riffs. After cutting their teeth in the US with Comeback Kid and Misery Signals, they recently slaughtered the UK with Architects. In the words of chat show buffoon Alan Partridge, 'Textbook!' (CB)

LOWDOWN

FOR FANS OF: Dillinger Escape Plan, Architects, Sylosis

OUT NOW: *Intimidator* (United By Fate)



Guitarist: Steve Hunt, Alan Beesby

A HOUSE ATLANTIC

Who are they and what do they sound like?

TG was blown away by these pop punk hopefuls when they recently tore a local pub a new one. Travis Barker-inspired drummer Tupper is an aural treat but it's the interplay between the band's axe duo that gives them the X-factor. Tele-driven melodies meld with driving riffs while the drums push forward from the rear. They have a likeable resemblance to +44; we reckon Mark Hoppus and co would dig them. (CB)

LOWDOWN

FOR FANS OF: +44, Coheed And Cambria, Alexisonfire

OUT NOW: *CutFixRepeat* (on MySpace)

Splurge, save or steal?

Each month TG brings you three killer axes at budgets to suit every pocket. This month, **indie rock icons**

Tell us what you want to see

You pick the guitars, we'll track them down. That's the deal. All you have to do is decide which one you can afford. Send your suggestions to TotalGuitar@futurenet.com

Splurge!

BEST PRICE
£999



The Rickenbacker 330 is famous for its jangly sound

Rickenbacker 330

The Rickenbacker 330 is king when it comes to jangly guitar sounds. Johnny Marr, Paul Weller and Peter Dinklage of REM are all fans. The slim, semi-hollow body and single-coil pickups are the key to its famous tone. And, if you shop around, you should be able to pick up one of these beauties for just over a grand.

Rosetti 01376 550033/www.rickenbacker.com

Save!

BEST PRICE
£439



A semi-hollow body and humbuckers is a popular indie combo

Epiphone Sheraton II

Cut from a similar cloth as the ES-335, the Sheraton II is easily spotted by its block and triangle inlays. It features a wide semi-hollow maple body with twin humbuckers to achieve the thick rich sound that it's associated with. Fans of the Sheraton include Vampire Weekend's Ezra Koenig.

Gibson 00800 44427661/www.epiphone.com

Summer worship

Anthrax, featuring Scott Ian on guitar, return in June with *Worship Music*, the band's first new studio album in six years



From the art rock stylings of Sonic Youth, through mid 90s Britpop, to the current crop of bands, indie rock is a blanket title that encompasses a massive range of guitar music – and the guitars related to the genre are almost as iconic as the bands that play them. Rather than grabbing the nearest Strat, mop-haired shoegazers have often favoured less obvious, slightly left of centre models. There are no real rules or limitations as to what makes a guitar perfect for these styles, but if you think of cool designs, classic finishes and straightforward features you'll be boosting your cred rating in no time. ■

Steal!

BEST PRICE
£199

The Jagmaster's body shape is a must-have in alt rock circles

Squier Jagmaster

The offset body design of the Jaguar and Jazzmaster is an alt rock standard with the 24-inch scale length of a Jaguar. The Jagmaster's electronics are simplified, with a single three-position toggle controlling the two humbuckers. The Jagmaster is a low-cost alternative for fans of Nirvana, Feeder and the Chills.

Fender GBI 01342 331700/www.fender.co.uk

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STEAL THEIR SOUND

It's Grand Theft Axe as TG reveals the gems stashed inside your heroes' gigbags!

PHIL DEMMEL MACHINE HEAD

JACKSON DEMMELITION KING V £1,229

"There are no tone controls. It's a metal guitar, and I don't know how many metal guitarists use their tone controls! There are a couple of volume controls, one for each pickup and the toggle."

BOSS DD-5 £75-£100

"Through the effects loop I run chorus and a Boss DD-5 delay together, kind of a Satriani lead tone which goes out to the channel switch that I have on my [pedal] board. I just use the FX button on the Peavey footswitch to control the effects loop for leads."

MXR WYLDE OVERDRIVE £169

"I don't change any channels – my distortion is coming from the Zakk OD. The 5150 clean channel is kind of funny so I just take my Overdrive off and choke down on the guitar volume a bit, which brings out a good clean tone."

DUNLOP CRYBABY ZAKK WYLDE WAH £169

"I'm running through a Dunlop Zakk Wylde Wah, but I use it with the Buddy Guy housing, so it looks like Randy Rhoads with the polka dots, but I've got the Zakk guts inside of it!"

PEAVEY 5150 £400-600

"The 5150 head is the centrepiece of my setup and everything kind of builds around that. It's really close to the original sound of the 5150 but we do a couple of special little tweaks to them and it really translates live."

★★★★★
**TURN
TOP.119 FOR
PHIL DEMMEL'S
BEGINNER'S
GUIDE TO
METAL!**



Band Aid

TG's MySpace band of the month get the once over from our resident expert, Pitchshifter/This Is Menace's Mark Clayden



MARK CLAYDEN

Pitchshifter/This is Menace's founder member and bassist has 19 years experience in the music industry. He has toured 26 countries, released 11 albums and is now College Manager of the Bristol Institute Of Modern Music.



Brighton Institute of Modern Music



STEVE EICHNER/GETTY

This month:

CARS ON FIRE

Keen to put Bristol on the map not for trip-hop but for alternative rock metal, Cars On Fire deliver tunes loaded with abrasive guitars, screaming verses and melodic sing-along choruses. The band's power rests in their live

shows – they're firm believers in strength in numbers and can be seen playing out live regularly in Bristol with fellow noise masters Left Side Brain and Souls. Cars On Fire now want to jump into the fast lane...

www.myspace.com/carsonfireband

Promotion



"MySpace and Facebook are great promo tools but what other low budget avenues can we use?"

asks lead guitarist Mike Fell. Check out www.cafepress.com – this great site lets you design your own merch page by loading artwork onto T-shirts and hoodies, etc. You pay nothing up front: if someone orders from the site, CafePress just prints that item and mails it out on your behalf. After printing and postage costs you receive a cheque with your profits.

Do it! Set up your own webstore at www.cafepress.com and get your merch out to fans on the cheap.

Record deal



"It seems harder and harder to actually get a record deal. How can we increase our chances of

being signed?" You can increase your chances of being picked up by presenting your band in as professional a manner as possible. Make sure your online biography is straight and to the point, and get professional promo photos done. Remember A&R reps may only check out your page once, so you'll lose their interest if they don't think you mean it!

Do it! Be professional, get your online pages sorted and portray the right image for your band.

Live agent



"It's so hard to get shows out of town. How can we get the attention of promoters and secure more gigs?"

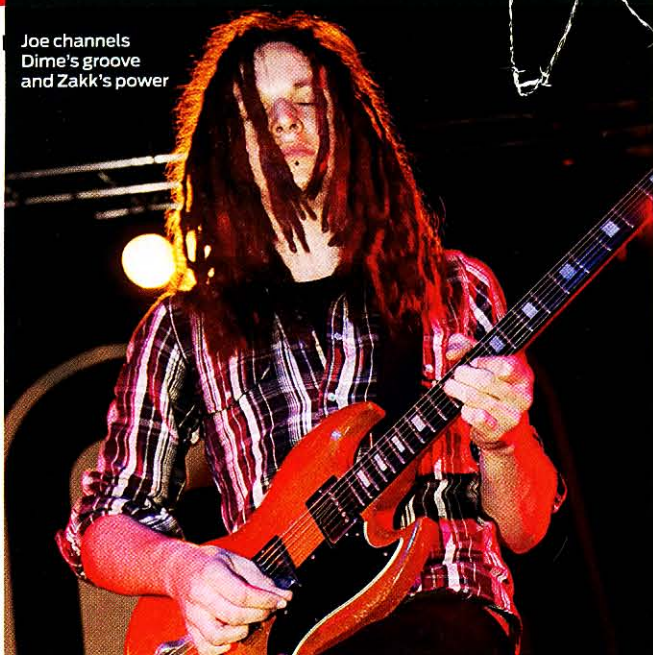
Never try and book your own headline shows away from your hometown – people simply won't know who you are. Get advice from bands that are doing well, reference reviews in mags like *Total Guitar* and *Rhythm*, get your MySpace and Facebook pages sorted, and keep the word of mouth trail moving. You'll need a pro press pack, CD package and biography.

Do it! Keep your ear to the ground and keep hassling other bands rather than venues.

Guitar Wars!

TG's quest to find the next axe hero

Joe channels
Dime's groove
and Zakk's power



This month: **JOE TIGHE**

Brighton's Swallowing Shotguns are a band who put groove first. They're influenced by rock and metal of the 70s and 80s, and the result is heavy as hell and anthemic. In guitarist Joe Tighe, they've got a player with both tone and firepower.

Style

He's a softly spoken guy, but the fury of Joe's guitar playing is anything but gentle. His playing on Swallowing Shotguns' *Need To Breathe* had TG pinned to our chairs by the G-force. "I prefer rhythmic stuff to scales, even in my lead playing," he says "I do fast alternate picking and mix that up with doublestops. I like to put bluesy pentatonic stuff into my metal playing."

Influences

Joe gets his southern swing from his hero Zakk Wylde. He sums up what makes Zakk great: "He's got technique, but he's got loads of feel as well. You can tell he's really hitting it." Unsurprisingly for a groove metal guitarist, Joe's also been compared to Dimebag. "What I do can be a bit bluesy/country, but still heavy. I also bend like Marty Friedman, where I do a pre-bend and then another bend."

Ambitions

"I want to make it in a band," says Joe, succinctly expressing the dream of everyone who ever threw a rock shape in front of a mirror. He's not afraid to go out and make it happen either. "We're printing up 1,000 copies of our [self-titled] EP to give away free at gigs," he adds. "It's worth the money just to know that 1,000 people have got our music."

Gear

"Anything vintage is usually all right," proclaims Joe's MySpace. So what's he using? "I've got an original '73 SG that I really like. The pickups are low output, so you can get more out of it. You have to work to get your tone. I've got an Orange Rockerverb 50 combo, and I have that in stereo with a Fender Twin. The Twin does the high end and the Orange the low end. I'm really into it."

www.myspace.com/swallowingshotguns

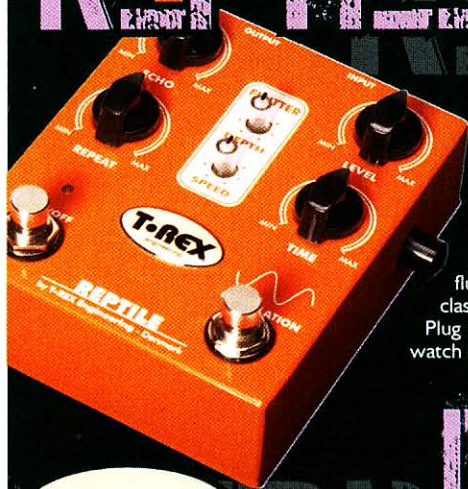
Wanna enter yourself for TG's Guitar Wars?
Email your name and a link to your music to
guitarwars@rocketmail.com

Over the next year, TG is on the hunt for the UK's best undiscovered guitar heroes. The winner will be chosen by you, will get to play at Download 2010 and have a single recorded and released on iTunes via South Coast Sounds.



REPTILE

T-Rex
engineering



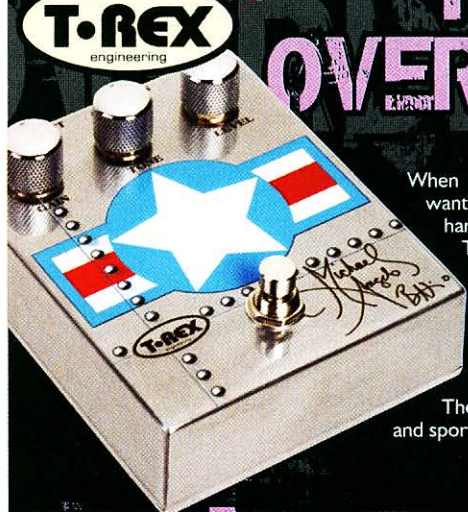
Reptile

The baby brother of the Replica this pedal offers extraordinary sonic value for money. In spite of it's diminutive price tag the Reptile is a fully featured monster delay pedal, it even has a flutter control for getting that classic retro tape-delay sound. Plug it in and try it out! But watch it! This baby bites!!

MAB OVERDRIVE

MAB Overdrive

When Michael Angelo Batio wanted a pedal that rocked as hard as he does he came to T-Rex. This overdrive delivers it all from a medium blues crunch to a rock guitar wail the Michael Angelo overdrive covers the full spectrum of overdrive distortion. The pedal is finished in metal and sports MAB's logo and signature.



TWIN BOOST

T-Rex
engineering



Twin Boost

As you can gather from the name, the Twin Boost gives you two studio-quiet channels of EQ and level. The EQ controls illuminate so you can get caught up in your performance but never forget what your setup is!

T-Rex
engineering

T-Rex's range of ToneTrunk pedalboards are the only pedal transport system you'll ever need. Available in Gigbag or Hardcase format and can hold up to 9 pedals. Coupled with one of the FuelTanks, these babies will slash your setup/breakdown time!



westside
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engineering

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Pub Quiz

Can you tell a pentatonic from a powerchord?
Tackle TG's rock-tastic pub quiz and find out!

1 Which strings should you strum for an open D chord?

- a) first, second, third and fourth
- b) second, third, fourth and fifth
- c) third, fourth, fifth and sixth
- d) first, third, fifth and sixth

2 Which interval is added to the minor pentatonic scale to turn it into the blues scale?

- a) #5
- b) #4
- c) ♭5
- d) ♭4

3 What colour is Jeff Beck's 1954 Gibson Les Paul?

- a) Burnt Sienna
- b) Oxblood
- c) Royal blue
- d) Formica brown

4 Brit rockers Starsailor's forthcoming album, *All The Plans*, features which of the Rolling Stones?

- a) Ronnie Wood
- b) Keith Richards
- c) Mick Jagger
- d) Charlie Watts

5 Who played guitar in the short-lived grunge supergroup Mad Season?

- a) Chris Cornell
- b) Mike McCready
- c) Kim Thayil
- d) Mark Arm

6 What does the gauge of a guitar string refer to?

- a) The length
- b) The thickness
- c) The price
- d) The material

7 Which guitarist is producing Arctic Monkeys' third album?

- a) Rich Robinson
- b) Jonny Greenwood
- c) Josh Homme
- d) Noel Gallagher

8 Which of the following is a genre of African music that's influenced Vampire Weekend?

- a) Lowlife
- b) Highlife
- c) Makossa
- d) Soukous

9 The bar that strengthens your guitar neck is known as what?

- a) The rod of truth
- b) Neck brace
- c) Trussrod
- d) Headstock

10 What is the major 3rd note in an F# chord?

- a) A#
- b) A
- c) A_♭
- d) A##

11 Which phrase is used to describe cheap vintage guitars as played by the likes of Jack White and Popa Chubby?

- a) Pawn shop
- b) Cheap crap
- c) Tatocasters
- d) Bargain basement

12 Which company endorses Hetfield and Hammett?

- a) ESP
- b) DBZ
- c) Schecter
- d) Ibanez

13 What category of guitar technique do hammer-ons and pull-offs fall under?

- a) Glissando
- b) Jiltando
- c) Rasgueado
- d) Legato

14 What is the name of The Verve's lead guitarist?

- a) Nick McCabe
- b) Nick Drake
- c) Nick Nettleton
- d) Nick O'Thyme



15 Which of the following are the correct intervals in a diminished triad?

- a) 1 3 5
- b) 1 ♭3 5
- c) 1 3 ♭5
- d) 1 ♭3 ♭5

16 What is a 12-string effect on a six-string guitar also known as?

- a) Texas tuning
- b) Mississippi tuning
- c) New Orleans tuning
- d) Nashville tuning

17 Where on your guitar might you find the composite material alnico?

- a) The finish
- b) The pickups
- c) The bridge
- d) The machineheads

18 Which of the following guitarists does not have a Gretsch signature guitar?

- a) Bo Diddley
- b) Malcolm Young
- c) Johnny Cash
- d) Bono

19 On musical gear, what is a kill switch used for?

- a) Stopping hecklers
- b) Switching off your amp
- c) Silencing the output of your guitar
- d) To sound like Killswitch Engage

20 Classical guitars typically have what sort of strings?

- a) Steel
- b) Nylon
- c) Polyester
- d) Gold

HOW DID YOU SCORE?

0-5

Call yourself a guitarist! Your mum could do better!

6-9

Disappointing! Remember, practise makes perfect...

10-14

Clear room for improvement, but marks for effort.

15-17

A splendid effort squire. The force is strong with you.

18-20

By the beard of Zakk! You are a guitar genius!

ANSWERS: 1a, 2c, 3b, 4a, 5b, 6b, 7c, 8b, 9c, 10a, 11a, 12a, 13d, 14a, 15b, 16d, 17b, 18c, 19c, 20b.



EAGLES OF DEATH METAL

TG in bed with the moustachioed Jesse Hughes...

INTERVIEW ED MITCHELL PORTRAITS JESSE WILD

Jesse 'The Devil' Hughes is a riot. From the risqué title of the latest EODM album *Heart On* ("Boners didn't seem all that sophisticated," he quips) to his untiring willingness to answer questions about his 70s motorcycle cop moustache, Jesse had TG rolling about like a bunch of drunken monkeys. And that was before he stripped down to his orange Y-fronts for our photo shoot. Apparently, Jesse wouldn't be playing rock 'n' roll at all if it weren't for EODM band-mate Josh Homme and some bloke called God. He's repaying that debt by having the best damn time he can...

What are your Top 5 favourite albums of all time?

Jesse Huxtible, via email

"My five would be *The Clones Of Dr Funkenstein* by Parliament, Jimi Hendrix's *Live At Atlantic Pop 1970* [bootleg], Led Zeppelin's *Houses Of The Holy*, The Rolling Stones' *Beggars Banquet* and Queens Of The Stone Age's *Lullabies To Paralyze*."

Do you have a favourite Eagles of Death Metal album?

John Banks, Dumfries

"*Peace Love Death Metal*. I've been a werewolf my whole life and that album was my first full moon."

What is the greatest advice you could give to aspiring musicians?

Jake T, Detroit

"There's nothing new under the sun. Commit to that now and don't fool yourself into believing that you're going to invent anything. And always steal from the best."

What do you think you'd be doing if there was no rock 'n' roll?

Billy Walker, Manchester

"I would've been a politician. Everything I've done in my life was directed toward that end. But the hand of the Lord is mighty. He f*cked me up with a divorce, whacked me out on drugs, made me skinny, gave me some tattoos and then sent

Joshua Homme to drive me in my mother's car to Hollywood where I recorded the first record."

What is the song *Secret Plans* on the new album about?

D, Houston, Texas

"It's about a drug deal. In LA when you see someone who looks like me on the street past midnight you know they're up to something."

Do you perform any rituals before you go onstage?

Rob Turner, Ellesmere Port

"I listen to Bob & Earl's *Harlem Shuffle* and Little Richard's *Lucille* to remind me where rock music comes from. Before we actually walk onstage we all kiss each other to remind ourselves that we love one another and that we're never so serious that we can't have a little man-love to lighten things up a bit."

What's the most Spinal Tap thing that's happened to you on tour?

Bob Marks, Birmingham

"At Birmingham Academy we got lost on our way to the stage in a 'Hello Cleveland!' moment. We ended up in this weird area that looked like a wind tunnel. We couldn't hear anyone and both doors were locked from the outside. We were 20 minutes late."

Why do you play Maton guitars?

Brian Hailwood, Kent

"They're made by people who really love rock 'n' roll. I needed a guitar that had the neck width of a Gibson and the sound of a Telecaster. Maton makes that. When we were recording *Peace Love Death Metal* Josh had a black and white Maton and I noticed that it had a gear shifter for a pickup switch. I thought, 'Now that's f*cking cool!' He told me Maton are

"BEFORE I GO ONSTAGE I PLAY LITTLE RICHARD'S LUCILLE TO REMIND ME WHERE ROCK MUSIC COMES FROM"

JESSE HUGHES



Coming up: Architects. Email your questions for the above axe merchants to stringemup@futurenet.co.uk. Please ensure you include your full name and postal address. If your question is published, we'll send you a set of D'Addario EXL110 strings and a Planet Waves Pro-Winder for winding and snipping your new strings.

Australian. I love Australia. If you haven't noticed I look like I just got paroled out of a Tasmanian prison."

Will you be involved in the next Desert Sessions recording?

Carl Deacon, via email

"Josh wants me to be. If I'm not on tour and the music calls for me then I shall be there. I've been on one before and that didn't turn out too bad for me. I'd like to see an all-girl Desert Sessions. Then I'd definitely be there."

What song would you chose for your theme song?

Ellen Frew, via email

"It would be *Magic* by Pilot. When I walk onstage I'd look at the kids and go, 'Ho, ho, ho it's magic. Here I am, it's magic! Never believe it's not so!'"

My wife and I met you in San Diego a few years ago in front of an adult bookstore. You were very gracious. My question is, other than adult books, what other vices do you indulge in?

Tim, Temecula, California

"I remember you! That was fun. As for vices, I indulge in avarice, gluttony and sloth. I also engage in vengeance and I covet. I coveted your wife but it didn't work out. You're a lucky man."

Just how important is your moustache to you?

James Morrison, Glasgow

"I grew my moustache to get laid. There's something very powerful about looking like every woman's father did when they were three years old. It's called 'paging Dr Freud!'"

Can I ride your moustache?

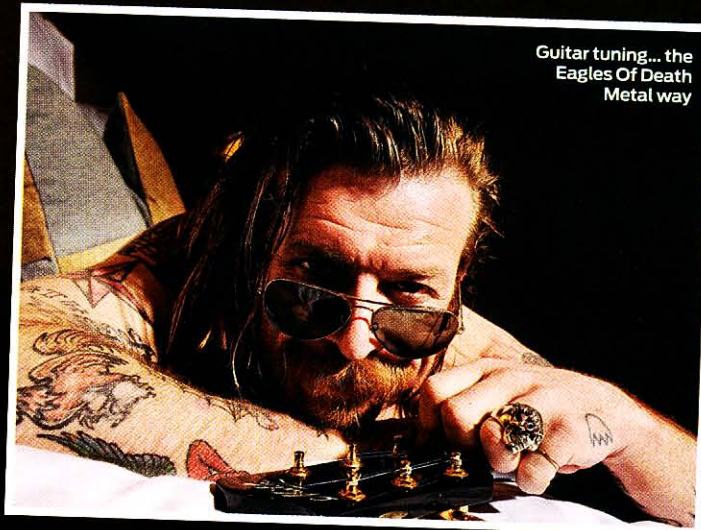
Ky Donahoo, West Virginia

"Yeah, it's 25 cents, baby! [The question could be from a bloke – TG.] If it's a guy then no way, dude, not me. It only happened one time and that was an accident. I was drunk..." ■

String'em up! In association with



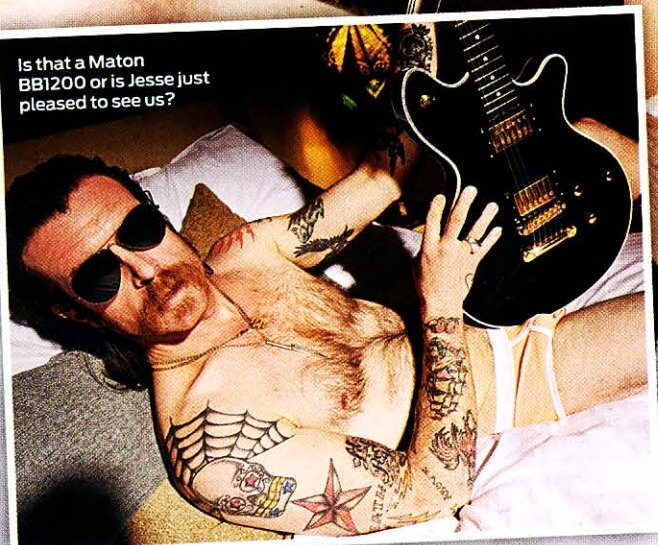
We knew Jesse had some slick guitar moves, but his bedside manner was something else!



Guitar tuning... the Eagles Of Death Metal way



Is that a Maton BB1200 or is Jesse just pleased to see us?





Albums

This month's releases... reviewed by guitarists, for guitarists



The Answer offer up genuine rock 'n' roll



THE ANSWER Everyday Demons

★★★★

What's this?

Unassuming blues rock quartet running with the baton thrown down by Led Zeppelin. Taking their inspiration from AC/DC, Free and fellow Irishman Rory Gallagher, The Answer live and breathe rock 'n' roll.

Any good?

After the success of debut *Rise*, The Answer have risen to the challenge with *Everyday Demons*: just listen to Paul Mahon's solos at 2:16 of first single *On And On*, 3:28 of *Why'd You Change Your Mind?* and 2:01 of *Tonight*; the feel good riffage of *Pride* and Faces-esque *Walkin' Mat*. *Comfort Zone* is as close to original Led Zep as any new band will get.

In five words!

The new harbingers of rock

Claire Davies

Download: *On And On*

The last album I bought



STEVE CRADOCK

"It was *Fleet Foxes*. It's really retro in a way but it's a great sound, very evocative. There's a great track called *Quiet Houses*.

The album's very chilled and individual. I like the way they've just done their own thing – it's got through to a load of people."

HAYLEY MADGEN/REDFERNS



U2 No Line On The Horizon

★★★

What's this?

For their 12th studio album, producer Brian Eno teams up with U2 yet again and refuses to let anyone else touch the stereo...

Any good?

It sounds like an Eno album with special guest Bono. Far too often Edge's guitar is swamped under ambient soundscapes, but all the clever production in the world can't hide the lack of any memorable melodies in the first half. But *No Line* redeems itself with the last three tracks, especially the fat riff of *Breathe*.

In five words!

Over-produced, where's the rock?

David West

Download: *Breathe*



LIGHTS ACTION Welcome To The New Cold World

★★★★

What's this?

The debut album from hotly-tipped Oxford rockers.

Any good?

It mixes Athlete-esque songwriting with the big tones of Jimmy Eat World, the ambition of Coldplay and a healthy dose of Edge-like guitar licks soaked in reverb. So many bands seem to be targeting the stadium rock anthem market, Lights Action risk getting lost in the throng. Don't be surprised to see them supporting the likes of The Killers very soon, though.

In five words!

Stadium-sized guitars. Killers beware!

Nick Cracknell

Download: *Battle For Lovers*



GUITARS THAT ATE MY BRAIN Various artists

★★★★★

What's this?

12 exclusive instrumentals from some of today's most accomplished metal axe grinders, all co-ordinated by Ron 'Bumblefoot' Thal, he of GN'R fame!

Any good?

Whoa! If you're a Satch or Vai fan you're gonna love this, but even if you're not, there's no better way to open up to the world leaders in modern shred mastery. Tracks from Devin Townsend, Chris Poland, Dave Martone and Kris Norris will floor you with their technique, feel and speed.

In five words!

Inspirational shred from the masters

Nick Cracknell

Download: *Boot Dagger Boogie*

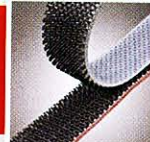
India moshes!

Over 10,000 people turned out to see Swede metal heroes Opeth play their first ever concert in Chennai, India



Guitar bonding

Bonding Solutions' Pedal Board Tape can be fastened and re-fastened hundreds of times without wearing out! www.bondingsolutions.co.uk



GOD FORBID Earthsblood

★★★★★

What's this?

Brothers Doc and Dallas Coyle in an unstoppable twin-guitar assault. God Forbid are of those bands who always seem to support someone else on tour and consistently blow them away.

Any good?

Anyone familiar with the Coyle bros will continue to aspire to be this good. Divebombs a-plenty, comforting chugging riffage and a certain something not felt since Dimebag passed. It's all there, from the start of *The Rain* to the end of *Gaia* and through the 80s throwback of *Walk Alone*.

In five words!

God forbid they ever quit

Dave Partridge

Download: Shallow



THE RAKES Klang

★★★★★

What's this?

For their third album, the Rakes left London's "swamp of shit" music scene to record in a Soviet-radio-station-turned-studio in Berlin.

Any good?

The Rakes' move to Germany has reignited the energy we heard in their debut in 2005. It was a good year for indie dancefloors (Bloc Party's *Silent Alarm* and The Futureheads' *Hounds Of Love* hit the airwaves), and as Matthew Swinnerton's spiky Tele sounds jitter through *You're In It* and 1989 to *The Final Hill*, 2009 could be another one.

In five words!

Party like it's still 2005

Lucy Rice

Download: *You're In It*



LAMB OF GOD Wrath

★★★★★

What's this?

Fifth album from the Virginian groove-metal demons. Think Pantera without the in-fighting (well not as much). Mark Morton and Willie Adler are the guitar behemoths with the magic fingers.

Any good?

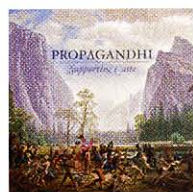
Are you kidding? These guys have gone from strength to strength, and *Wrath* only cements their position at the top of the metal pile. They hardly stray from the path laid previously in terms of playing but *Wrath* amps the aggression and power to the point of world domination.

In five words!

Beardy metallers nail it again!

Chris Barnes

Download: *Set To Fail*



PROPAGANDHI Supporting Caste

★★★★★

What's this?

Canadian political punkers jump to a new label for album number five and recruit a Beaver – in the human form of new guitarist David 'Beaver' Guillas.

Any good?

Picking up from the heavier moments of 2005's *Potemkin City Limits*, it's hardcore punk heritage with thrash guitars bulldozing through. Opening track *Night Letters* sets a hectic tone for the duration. An album for those craving angry axes with angry anthems, or those just bored of soulless, voiceless pop punk.

In five words!

Vegan friendly hardcore thrash punk

Adam Gasson

Download: *Dear Coach's Corner*



NEW FOUND GLORY Not Without A Fight

★★★★★

What's this?

Californian 'kids' who sing about heartache and Spring Break, despite all approaching 30. Chad Gilbert has been providing us all with infinitely melodic riffs for 12 happy years.

Any good?

Although rarely side-stepping from their core sound, New Found Glory albums always make for a satisfying listen. This impeccably produced slab of grown-up pop punk (check out 47 and *Listen To Your Friends*) is no exception and the fun-loving band show no signs of slowing down with age...

In five words!

Grey hairs still rock out

Claire Davies

Download: *I'll Never Love Again*



...AND YOU WILL KNOW US BY THE TRAIL OF DEAD The Century of Self

★★★★★

What's this?

Album number six from epic indie-kids the 'Dead. Despite their mouthful of a name, this band have forged a successful career creating expansive rock and drawing unimaginable noise from their instruments.

Any good?

Recorded live for the first time, this album is the sound of a band totally in tune with each other, but despite glimmers of genius they don't manage to make it out of third gear.

In five words!

Close but no cigar, dudes

Chris Barnes

Download: *Fields Of Coal*

Best of the rest

BUDDY HOLLY & THE CRICKETS The Very Best Of

★★★★★

This 50-song collection spans the cruelly abated career of a true original. From the straight ahead proto rockers *Heartbeat*, *Peggy Sue* and *Rave On* to the bobbysox balladry of *Raining In My Heart*, everyone's a winner. (GD)

STEVE CRADOCK The Kundalini Target

★★★★★

Widely known for Ocean Colour Scene and as Paul Weller's live guitarist, Cradock has opted mostly for (six and 12-string) acoustics on his debut solo album. This heartfelt collection of songs shows his writing's right up there with his playing. (LR)

MARCUS BONFANTI Hard Times

★★★★★

The debut album from the new bluesman on the block is a mixed bag. Bonfanti's influences range from 50s Chicago blues, Eric Clapton style leads and a melancholic Nick Drake style fingerpicking. Bonfanti isn't reinventing blues, but then no-one asked him to. (CB)

Three of the Best

The best guitar albums of the past three months

1



HOT LEG Red Light Fever

★★★★★

"Justin Hawkins sounds like he's having such a rollicking great time it's hard not to grab your air guitar!"

2



JOE BONAMASSA The Ballad Of John Henry

★★★★★

"Clapton and Jimmy Page's influences scream out. Whisky fuelled, classic blues rock!"

3



CANNIBAL CORPSE Evisceration Plague

★★★★★

"Super-complex riff-salads and microsecond-perfect pinch harmonics. Great moshpit anthems!"

Solos!

Slash, Zakk Wylde, Scott Gorham, Corey Beaulieu and Gus G help you develop your own soloing style. Plus, solo warm-ups and easy scales!



laying solos is something all guitarists aspire to, period. A great one is primal, mixing sheer attack, sonic delicacy and – above all – its player's own unique style and personality. But whether your favourite lead guitarist is an all-out technical shredder like Yngwie Malmsteen or more of a 'feel' player like David Gilmour, it can be very easy to feel intimidated by their superior skills. How will I ever get to that level, you ask yourself?

STOP WORRYING! Even for beginners, playing a solo doesn't have to be such a daunting prospect. One of U2 guitarist The Edge's coolest solos, *Love Is Blindness*, consists of just one note! And blues master Albert King frequently played his solos completely out of tune. Plus, listening to someone tearing up the fretboard for hours on end can, frankly, get pretty boring...

What is important is to develop your own style. We'll wager many of your guitar idols are self-taught. So we tracked down five luminaries of the guitar solo, who between them span four decades of fret mastery, to find out how they developed their style and to get some advice on how you can do the same. Heed the advice of these widdling warriors and you'll be writing your own *Stairway To Heaven* in no time!

What Is A Solo?

A solo is a melodic passage, section or entire piece of music that's written for an electric or acoustic guitar and that is the focal point of the music. Guitar solos can be melodic, which means they have a recognisable tune, but equally they might range from bluesy single-note phrases to fast, technical and flamboyant licks.





Learn to play the best bits of the **Eagles' Hotel California** solo on your TG CD!

ON YOUR
TG
CD

Turn the page to get soloing advice from the experts!

ROSS HALEN JOBY SESSIONS X2

»

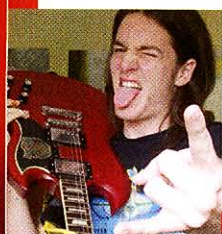
How do you discover new ideas for solos? Do you read magazine or books, or listen to a lot of records?

Slash: "You know, there's no set pattern. I just pick stuff up from wherever. I mean, all of the above! I remember there was this one DVD I picked up off a magazine. I thought, 'This is interesting. I've never actually listened to one of these!' It was an instructional thing. I would watch it and occasionally I'd be like, 'Oh, what was that?'" I always hear stuff in passing or I'll be listening to somebody's record, just trying to get inspired again. Listening to different music, trying to find something I'm keen on.

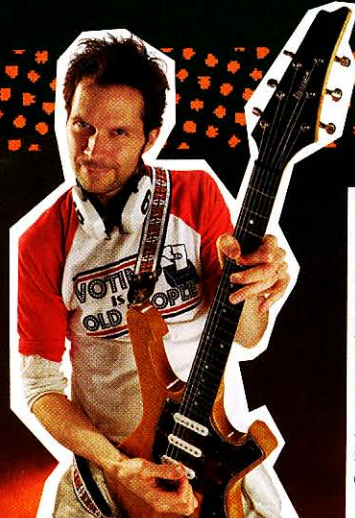
"If I don't have a guitar in front of me, I'm thinking about the guitar and looking manically for one to pick up. If I'm watching TV, I'll play along with jingles. I'm particularly fond of soundtracks. I'll stumble upon something while I'm noodling that reminds me of a movie theme then I have to figure it out by ear without listening to the original recording.

"It might sound corny or unbelievable, but I just f*cking love being a guitar player! It's one of those things where you just keep progressing, like, 'I'm getting a little better, I'm now able to do this thing spontaneously that I wasn't able to do before!' There's always something new to discover in guitar playing."

Have you always had a good ear? Was it easy to pick things up when you started playing?



Slash: "Well, I always had a thing for music. I had no idea I was gonna end up doing what I'm doing now! But I always liked music, so I guess I heard it properly – melodies and stuff like that. When I first picked up the guitar, I



The longest solo ever?

Moments when guitarists just don't know when to quit...

Many guitarists are renowned for the length of their live improvisation. Led Zep's Jimmy Page used to extend the solo in *Dazed And Confused* for over 20 minutes, as did Deep Purple's Ritchie Blackmore on the 48-minute live version of *Space Truckin'!* On record, TG columnist and shred genius Paul Gilbert has a track nearly 20 minutes long on his album *King Of Clubs* called *The Jam* that's just one long guitar solo. But according to World Records In Sound And Music, the longest guitar solo ever was performed by a chap called Thom Kubli, who broadcast an internet solo in September 2008 that lasted six hours and 18 seconds!

took to it pretty easily and because I was so into it I didn't really take the time to be intimidated by all the other guys who were around, which is one of the reasons why I was never part of the whole 80s show-off genre of guitar solos. I was just into whatever I was into... I guess I had a feel for it. Still to this day my technical ability's not amazing, but there's a feel there that comes naturally. I think that was there from the get-go. As soon as I put three or four notes together that sounded rock 'n' roll to me, I was like, 'Oh, my God!' That was like the Holy Grail!"

Could you offer TG readers any tips on how to construct a solo?

Slash: "People always talk about that. 'Constructing' a solo sounds like such a methodical thing. I've never approached guitar soloing like that. You have a song and that song sets the pace for the section that you're going to 'vocalise' in as a guitar player. You just go with whatever hits you and [the more you improvise] the more it all comes together. But it's always been spontaneous for me. It's not, 'Sit down and construct the solo!' It's really hard for me to have the patience to do that. And when I sit down

"THE SONG SETS THE PACE FOR THE SECTION YOU'RE GOING TO 'VOCALISE' AS A GUITAR PLAYER"

SLASH

and 'construct' in that way, I find that it's very uncreative for me."

It's interesting that you use the term 'vocalise'. Do you try to think of yourself as a singer singing melodies?

Slash: "I try to create some sort of a melody, but sometimes just a blazing solo is an energetic thing to do and that feels like the right thing for the song. Sometimes it feels like the solo should be melodic, like an extension of the tune."

Do you use a boost pedal onstage so your solos stand out over the sound of the band?

Slash: "Yeah, there's a really cool MXR pedal that's a boost and a distortion and that's pretty handy [MXR Boost/Overdrive, £199]. I use the distortion and the boost on that – but never at the same time! The boost is cool, as long as you can keep the crisp attack of your sound together. Sometimes you can hit a boost and it will wash out your sound, make everything sound kind of muddy. So you have to keep that in check, but if it can just give you a couple of extra decibels to get you over the din of the band that's good."

Many of your solos have a distinctive tone that sounds like you left your wah-wah pedal stuck in the middle position...

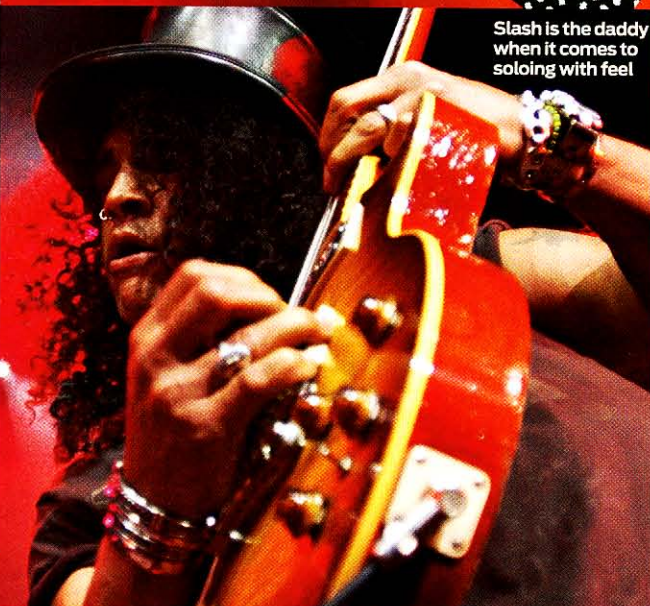
Slash: "That's just complacency. No, I'm kidding. I had a session a couple of weeks ago where I was using an [Roger Mayer] Octavia pedal. I'd been using it for about an hour and at some point I was tuning and I must have turned it off. Anyway, I went back to do the song and was

My Favourite Solo!

Andrew Kapper, Narangba, Queensland, Australia

WALKING BY MYSELF, GARY MOORE

"This ain't your granddad's blues! Gary goes nuts on this song, throwing in open string trills, pinched harmonics and blistering legato on this slab of classic blues rock



Slash is the daddy when it comes to soloing with feel

JESSES WILD: ANNAMARIA DISANTO/GETTY; GARY ARCHIVES/REDFERNSZ

Timeline of a Guitar Solo

From the first notes ever laid down to guitar instrumentals lasting hours and hours, TG tracks the life of the guitar solo so far!

1927 – Jazz guitar pioneer Lonnie Johnson releases a track called *6/88 Glide*, featuring the first ever recording of a guitar solo.

1939 – In Charlie Christian's hands the guitar graduates from a backing to a lead instrument when he joins the Benny Goodman Sextet.

1943 – Fay 'Smitty' Smith lays down the first electric guitar solo on a country record, Ernest Tubb's *Walking The Floor Over You*.

1948 – Les Paul's *Lover (When You're Near Me)* is the first record to feature a multi-tracked guitar solo. Yep, he invented multi-tracking too.

»

Slash

INTERVIEW STEPHEN LAWSON
PORTRAIT ROSS HALFIN

When Slash isn't playing guitar, he's thinking about it!

THE QUINTESSENTIAL 'SCHOOL OF LIFE' SOLOIST, SLASH JUST "LOVES BEING A GUITAR PLAYER" AND PROVES THAT GREAT FEEL AND A SENSE OF MELODY ARE JUST AS IMPORTANT AS TECHNICAL PROWESS

Slash

Band: Velvet Revolver

Soloing since: 1983

Greatest solo: November Rain (Use Your Illusion I, 1991)

Main guitars: Slash Les Paul Standard

Trademark: Emotive string bends, pentatonic-based leads

Bio: Guns N' Roses' invincible lead guitarist, responsible for penning some of the greatest and most emulated solos of the 90s, and a few riffs as well [*Sweet Child O' Mine* topped TG's 100 Greatest Riffs in 2004]. Now helms Velvet Revolver with ex-GNR buddies Duff McKagan and Matt Sorum.



1950 – Jimmy Bryant's solo on Tennessee Ernie Ford's *Shotgun Boogie* is the first recording of a Fender Broadcaster (renamed the Tele).

1954 – Session ace Danny Cedrone records the first ever rock 'n' roll guitar solo on *Rock Around The Clock* by Bill Haley And His Comets.

1954 – Scotty Moore combines country, blues and jazz for his iconic solo on Elvis Presley's version of *That's All Right (Mama)*. Rockabilly guitar is born.

1958 – Duane Eddy twangs his way through the reverb-drenched solo on *Movin' N' Groovin'* and manages to invent surf music in the process. Nice!



SOLOING WITH SCALES: BEGINNERS

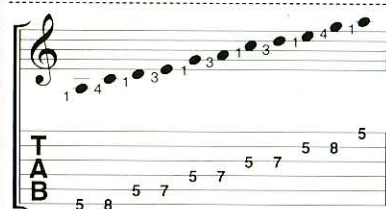
Your first stop is the minor pentatonic scale...

If you only ever learn one scale, make sure it's the minor pentatonic scale. Loads of solos use this scale exclusively. If it's good enough for Zakk Wylde, BB King and Eric Clapton, then it's good enough for you!

The A minor pentatonic scale is shown tabbed on the right. The lines of the tab (in the bottom half of the box) represent the six strings on your

guitar and the numbers are the frets where you place your fingers (see the Tab Guide on p.84 if you need more information). Play the lowest note first – the 5th fret on the sixth (fattest) string – and play each note in order, evenly and in time. Use your first finger for all the 5th fret notes, your third finger for the 7th fret notes and your fourth finger for the 8th fret notes.

A MINOR PENTATONIC SCALE



Intimidated by solos? Slash takes time out to plan his approach to playing tricky bits

thinking, 'Something's not right!' It took another 15 minutes before it hit me – I'd forgotten to switch it back on. But you space out and it's really just a matter of feel. Sometimes with the wah you'll find a position where it sounds right and you just don't move it. Then if I want to hit a high note I might rock the pedal forward [opening up the wah] to emphasise that note."

You designed some of the GN'R and Velvet Revolver artwork and in your autobiography *Slash* expressed your passion for drawing and graphic design. Do you approach a solo as an artist would, using notes as a painter might use a palette of colours?

Slash: "Only after the fact. I don't believe I think like that when I'm playing. You think about a

"HENDRIX'S 'MACHINE GUN' IS EXPRESSIVE AND SOULFUL WITHOUT SAYING A WORD"

SLASH

lot of things when you're playing, it's funny. But an actual painting? I'll have to try that! After the fact, I see a lot of colour. Music in general has always presented itself in images to me. Synaesthesia, is that what they call it?"

Do you have an all-time favourite solo?

Slash: "No, there's not one. I mean, there's a whole mess of solos that stick out, but there's not just one because they all express something different. I was thinking yesterday, a lot of musicians talk about Hendrix's live version of *Machine Gun*. That had an impact on me way before I played guitar just because it's such a soaring, emotional guitar part that really says a lot without ever saying a word. It's very expressive, very soulful and it makes you stop in your tracks. Wow!"

Have you ever played anything in the studio, and then found it tricky to recreate live?

Slash: "Sometimes onstage you'll know there's a certain part coming up, which is intimidating. You know that part's coming and you can feel threatened by it. It does happen! Eventually, you get over it, but there are always parts like that in any set. Sometimes it's a tricky bit or just the structure can be tricky or the timing. You want to hit it a certain way, you can't just wing it – you have to stop for a minute and think about it."



My Favourite Solo!

**Glen Moises
Campey,
Bexleyheath**

**PARANOID
ANDROID,
RADIOHEAD**

"It's the first solo I learned to play – it has brilliant dissonance, yet is incredibly melodic at the same time."

» **1958** – Chuck Berry's *Johnny B Goode* is released. The song features probably the most imitated guitar solo of all time. Just ask Angus Young...

1961 – Thanks to a faulty mixing console, *Don't Worry* by Marty Robbins is the first country record to feature a fuzz guitar solo. Grady Martin played the solo.



1961 – Nashville legend Chet Atkins records the brilliantly named *Boo Boo Stick Beat* with the first guitar solo to feature a wah pedal.

1964 – George Harrison uses his new Rickenbacker 12-string to record the solo on The Beatles' *A Hard Day's Night*. Suddenly, everyone's playing 12-strings.

1965 – Pete Townshend's violent guitar solo on The Who's *Anyway, Anyhow, Anywhere* is the first to utilise electronic feedback and string scraping.

» SOLOING IS MORE THAN JUST DEVELOPING YOUR OWN CHOPS - IT'S ABOUT ACKNOWLEDGING PAST MASTERS IN YOUR PLAYING AS WELL. TAKE A PEEK INSIDE ZAKK'S "ROLODEX OF KNOWLEDGE"...

INTERVIEW **NICK CRACKNELL**
PORTRAIT **JOBY SESSIONS**

Zakk rips heavy ass solos on his new signature ZV Buzzsaw

Zakk Wylde



My Favourite Solo!

Bec Jevons, Bristol

BEAT IT, MICHAEL JACKSON FT. EDDIE VAN HALEN

"This solo made me first want to pick up a guitar. It combines so many techniques and a great use of the whammy bar. No-one can play it quite like Eddie Van Halen."

Zakk Wylde

Band: Black Label Society/
Ozzy Osbourne

Soloing since: 1987

Greatest solo: Suicide Messiah
(Mafia, 2005)

Main guitars: Gibson Les Paul Custom
'The Grail'

Trademark: Pinched harmonics

Bio: Landed the coveted lead guitar spot for Ozzy Osbourne at the age of just 19, replacing Jake E Lee. He's blessed with one of the most powerful voices in rock, but it's his searingly tasty solo work and penchant for pinched harmonics that have seen Zakk become a legend of the guitar world.

» **1966** – Roger McGuinn of The Byrds references jazz saxophonist John Coltrane in his Rickenbacker 12-string solo on *Eight Miles High*.

1966 – Paul McCartney's solo on The Beatles' *Taxman* is the first to use ADT (Automatic Double Tracking), an effect developed especially for the band.

1968 – Eric Clapton makes history as the first non-Beatle to play a guitar solo on one of the Fab Four's songs. The track was *While My Guitar Gently Weeps*.

1970 – Tony Iommi plays the first proper heavy metal solo on Black Sabbath's *Paranoid*. It is the first proper heavy metal song to be recorded.



1972 – Bernie Leadon's beautiful solo on the Eagles' *Peaceful Easy Feeling* is the first use of a B-Bender (to make a Tele sound like a pedal steel guitar) on a hit record.



Can you give TG readers some tips on how to construct a cool solo?

Zakk: "Yeah, have a sex change operation! The whole nine yards. No man, I would say there's two, maybe three schools of thought. You got Father [Eddie] Van Halen and Father [Randy] Rhoads. Randy was more the guy who constructed his solos, you know, built on them and worked on them. But then you listen to Eddie's stuff and you got all the improvised, off the cuff kinda sh*t. Then you listen to somebody like Neil Schon [Journey, Santana]. If you listen to him he'll start off doing a slow thing with loads of melody, and next thing you know he pulls some ripping sh*t out. It's like he hits the f*ckin' nitrous button or something near the end of a solo! My whole thing is just I always play them live like they were on the record. When you play *Mr Crowley* you gotta stick to that live, how Randy played it."

Are there any dos or don'ts when you're playing a guitar solo?

Zakk: "Sure, the old stuff I play – those songs are masterpieces and you can't mess around with them. You gotta do it right down the line, as close as you can get it. Because when the audience comes that's what they wanna hear. It's like Ozzy changing the lyrics. If he did that it wouldn't be the same motherf*cking song!"

My Favourite Solo!

Naomi Shimoda, Perth, Australia

ICKY THUMP, THE WHITE STRIPES

"Short and definitely not sweet, the few bars of Jack White solo-dom complete the track with gritty, uber-cool effects."

So you're always faithful to Randy's stuff when you play it live?

Zakk: "Always have been, always will be. But, you

Live and dangerous with the Randy Rhoads white polka dot V

Squeal like Zakk!

How to play pinched harmonics like the Wylde man...

Zakk's signature squealing pinched harmonic technique is tough to master because you can't practise it slowly. This technique is based on a single pick stroke, and you can't really play one note slowly!

To play a pinched harmonic, pluck a string with your pick and then – as part of your picking motion – immediately touch the string again with your pick hand thumb at a specific point (this is called a 'harmonic node' point) along the string.

If this is a new technique to you, you should experiment to find the best node points along the length of the strings. And don't be upset if you mute the strings out at first – most people do! Raise the gain on your amp to make your guitar more responsive and pick forcefully for best effect. For more examples of pinched harmonics check out Billy Gibbons' solo in *Sharp Dressed Man* (tabbed last issue) or listen to *The Attitude Song* by Steve Vai.



"ALL THESE GREAT GUYS HAVE COME BEFORE YOU PAINTING THE BOARD. THAT'S HOW YOU LEARN"

ZAKK WYLDE

know, on my own stuff I'll pretty much stick to what's on the album too."

How about when you're writing for an album, do you have any favourite modes or scales you like to stick to?

Zakk: "No, you can do whatever you want. But you gotta have what I like to call the 'Rolodex of Knowledge' – like one of those cab drivers in London. You gotta know everything! I go to Oz, 'Boss, what do you think about this one?' I got the fast one or this is the Al Di Meola one, and then this is the David Gilmour one. Which one do you like best?' And Oz'll go, 'I think the David Gilmour one for this song. Leave Al in the parking lot for this one!' Being in music that's how you learn. You have all these great guys who have come before you painting the board. Keep updating your Rolodex."

While you're heavily influenced by guys like Van Halen and Rhoads, are there any current bands you hear your own influence in?

Zakk: "Any of the bands on *X Factor*! I hear Black Label running rampant over that sh*t! There's so much Wylde flying around on that f*cking show. I'm proud of all those kids!"

Do you ever play anything in the studio that you couldn't pull off in a live show?

Zakk: "No, I don't think so. I'm trying to think. Like >>

1977 – Eddie Van Halen records his studio warm-up exercise, calls it *Eruption* and finger-taps his way into the history books.



1979 – Roddy 'Radiation' Byers sows the seeds of ska punk with his exotic sounding guitar solo on the debut single from The Specials, *Gangsters*.

1983 – Big Country guitarist Stuart Adamson uses an E-Bow to make his guitar sound like bagpipes on the solo of *In A Big Country*.

1984 – Yngwie Malmsteen unleashes the fury on his Strat's scalloped fingerboard for his debut album *Rising Force*. Neo-classical metal soloing has arrived!

1985 – Marty McFly travels back to 1955 to play a kick-ass guitar solo and save the day. It's all in a documentary called *Back To The Future...* >>

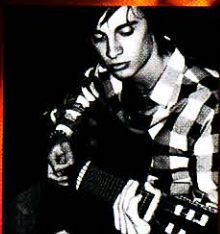
SOLOING WITH SCALES: IMPROVERS

Creating licks from the A minor pentatonic scale

If you know the A minor pentatonic scale, one easy way you can make up a solo or two is to choose three or four notes from the scale and create a short musical 'lick' or 'phrase'. To do this, try messing around with the rhythm and timing of the notes. This will stop it sounding like you're just playing through the scale.

Alternatively, you can choose notes that aren't beside each other in the scale, or repeat one of the notes for the same effect. You could also try writing a short phrase on, say, the fifth and sixth strings, only using notes from the scale, and then playing the same rhythm on the higher strings.

A MINOR PENTATONIC LICK



My Favourite Solo!

Oscar Schumacher, East Sussex

SETTLE FOR NOTHING, RAGE AGAINST THE MACHINE

"Perhaps the most un-Tom Morello solo by Tom Morello. It is fantastic in its utter randomness, given its context. I mean, a jazz solo in a massively aggressive rap metal song! Pure genius, indeed."



Matt King, New South Wales, Australia

FUNKY TONIGHT, JOHN BUTLER

"This Aussie is killer. Butler shows just why he is so individual with this fast fingerpicked solo played on a Maton 12-string acoustic, through a wah pedal and Marshall stack. Just awesome!"

Zakk doesn't limit his solos to specific modes or scales



on *Mama I'm Coming Home* maybe, on that there's like three acoustic guitars and a double-neck, and a Chet Atkins and a steel string... There's three or four guitars flying around on that thing, but live I'll just break out the double-neck and do whatever comes naturally. It's the same with Jimmy Page on *Stairway*... He was the master of double and triple tracking. *Achilles Last Stand* has about 28 guitars going on. To play that live you'd have to clone Jimmy Page 20 times over! But he could still pull it off live. Same with Randy, he'd four-track solos and sh*t. But Eddie Van Halen tracked single tracks of everything. He never doubled anything. You listen to his early recordings and they're absolutely insane. The way I see it, live is live, and studio is forever. Live is a free for all. It is what it is."

What is your favourite solo and what did you learn from it?

Zakk: "I only listen to myself! Who the f*ck else am I gonna listen to?! The wife doesn't f*cking listen. No, definitely *Hotel California* is a classic, *Stairway To Heaven* for sure, Slash on *Sweet Child O' Mine*. Those ones are timeless,

"THE WAY I SEE IT, LIVE IS LIVE AND STUDIO IS FOREVER. LIVE IS A FREE FOR ALL"

ZAKK WYLDE

and listening to those have made me the way I f*cking am today.

"*Stairway To Heaven* is one of the greatest guitar solos of all time, which Jimmy improvised in the studio. He probably did a couple of different takes, but that's killer. When I did *No More Tears*, that song was one take, just going up with the chord progression.

That's my *Stairway To Heaven*, it's the one that's the most melodic. But if you got the chops, you wanna do the fast sh*t, too!"

» **1986** – Steve Vai puts together Eugene's *Trick Bag* for the movie *Crossroads*. More than 20 years later, guitarists are still trying to master this landmark solo.

1991 – DigTech unleashes its WH-1 Whammy pedal. This amazing piece of kit will be heard on solos by Dimebag Darrell, Jack White and many other guitarists.

1998 – Line 6 launches its iconic POD. For the first time bedroom guitarists can record huge sounding solos without bugging their neighbours.



2005 – After Metallica's solo-free *St Anger* in 2003, the growth of bands like Children Of Bodom and Trivium herald a resurgence of the guitar solo.

2008 – A bloke called Tom Kubli sets the world record for the longest ever guitar solo: six hours and 18 seconds! ■

INTERVIEW NICK CRACKNELL

THIN LIZZY'S GUITARIST DIDN'T WORRY ABOUT MAKING MISTAKES WHEN HE WAS EMULATING HIS HEROES' SOLOS AS A FLEDGLING GUITAR PLAYER. IT'S THESE SLIP-UPS THAT WILL HELP YOU FORGE YOUR OWN STYLE IN THE LONG-RUN...

Scott Gorham



My Favourite Solo!

Taylor Nordberg, State College, Pennsylvania, USA

FLATTENING OF EMOTIONS, DEATH

"Chuck [Schuldiner]'s solo is so ripping and powerful (as always!). Paul Masvidal's solo has some of the best note choices I've ever heard in a solo."

Can you give TG readers some tips on how to construct a cool solo?
Scott: "Well, first up you need to find out where you are in the song. Keep your ears open all the time and listen to everybody around you. For me, I like to play to everybody – the drums, if I hear a vocal thing I'll feed into that also, or I'll maybe start or end on the note that John [Sykes, Thin Lizzy co-guitarist] is playing. I'm not what you would call a super free-form kind of guitar player; John would be better at that than me. I tend to find a path that I like and stick to that."

Do you have any dos or don'ts when you're writing or playing a solo?

Scott: "I would say the biggest 'don't' is don't think of it as your only 30 seconds, because there will be other 30-second spots. It all goes back to paying attention to where you are in the song. Don't just start flying off the handle and putting everything you know in one solo. If it all goes in 30 seconds where are you gonna go from there? Calm down! Listen to the area of the song you're in and go with that."

Do you favour certain modes or scales when you're writing or playing solos?

Scott: "A: Ha, ha! I like the open strings deal. I like to know there are open strings that I can go to because I'm a pretty untechnical player. I fall back on the easy things. I'm like, 'Whoa, I ran out of ideas, I'm gonna go back to the open string!' I guess just follow the melody line and feel it really. There's nothing worse than listening to a lead guitar solo that's unconnected to what's going on. Sympathetic fire is what you need."

Do you have an all-time favourite solo?

Scott: "I know it's so f*cking typical, but it's Jimmy Page on *Stairway*

To Heaven. The first time I heard that I went, 'Goddammit! I wanted to do that

one!' Jimmy could always pull out amazing solos. He plucked all the right notes. The song is way too long but, wow, what a great middle piece! I couldn't imagine anybody playing a solo better than he did for that song. It's just perfect. A lot of emotion and a lot of feel."

He told TG that he improvised that solo in one take...

Scott: "Really? The lying b*stard... No, I'm kidding, I'm kidding!"

Do you ever play anything in the studio you couldn't replicate live?

Scott: "No, I think that defeats the purpose completely. If you can't do it live then there's no point in putting it on the record. At some point somebody's gonna ask you to do it and if you can't then... There might be songs you record that are never gonna see the light of day, but guitar-wise, I don't think I'd ever try and do anything I couldn't do onstage. That's part of the fun, you know? Sure, sometimes it is nice to go out and improvise a solo, go off the track with it to keep it

"DON'T FLY OFF THE HANDLE AND TRY TO PUT EVERYTHING YOU KNOW IN ONE SOLO!"

SCOTT GORHAM

interesting, but you keep the core notations that are in the song.

"I did an interview with some big ass paper in Holland recently and this kid asks me, 'The solos you're doing, how come you don't play them note for note as they are on the album?' I couldn't believe he was actually saying that! You try to give the essence, and if a part's real obvious you stick to that, but to do it note for note? I'm not only gonna bore the sh*t out of myself, I'm gonna bore the sh*t of everybody else that's watching!"

You've answered our next question then: do you stick religiously to the album version when playing a solo live?

Scott: "Yes, I do. Note for note. Ha, ha! No, the thing about a solo is that it's only on the record because that's as good as it was gonna get that day in the studio, and then you walked away from it. I can guarantee you the next day you wished you could have spent five more minutes on that son of a b*tch! This is an opportunity to have that extra five minutes, when you're onstage."



My Favourite Solo!

Stef, London

COMFORTABLY NUMB, PINK FLOYD

"Double bends Gilmour style always send a chill down your spine, chunky sounding yet clean at the same time. There's real passion in every note."

Scott Gorham

Band: Thin Lizzy

Soloing since: 1974

Greatest solo: Emerald (Jailbreak, 1976)

Main guitars: 1959 Gibson Les Paul Deluxe, Fender HSS Stratocaster

Trademark: Twin guitar harmony lines

Bio: Replaced original Lizzy guitarist Eric Bell in 1974 and became synonymous for his dual lead lines with Brian Robertson, which have influenced countless rock and metal acts. His style in Lizzy's heyday was melodic and smooth, drenched in 70s classic rock tone thanks to his Les Paul/Marshall valve amp combo.

Scott believes a solo should serve the song — not your ego




How can TG readers develop their improvisational skills then?

Scott: "I don't know how to explain it. The best thing I always found was listen to all your hero guitar players and learn their solos and techniques. And by default of playing them wrong when you're a kid you start developing your own style. If you keep at it long enough you'll find that little bits of everything all start moulding and meshing into your own style. But I was always crap at that! My ear was never good enough. I've got the attention span of a cockroach. That's probably why I was never in a Top 40 band!"

Do you still have the passion for playing leads that you did back in the day?

Scott: "Yeah, and I think it shows up in my playing. I'm a much better player now than I was on any of those albums. Something strange happened to me after I left Lizzy. The penny dropped and it freed me up somehow — maybe it was when I stopped doing drugs — I had a lot more fun playing. The fire is definitely still there."

Do you still practise a lot?

Scott: "When you're younger you're playing all the time. When you're older you relax a bit. You get more seasoned. It's like riding a bike — it's all in your head, it just takes a while to get the dexterity back but it comes pretty quickly. We only do three or four rehearsals before we go out on a tour. It's something that never leaves you. Playing an instrument is the best therapy and the best friend you'll ever have in life." 



My Favourite Solo!

Tom O'Rourke, Lincoln

SCAR TISSUE, RED HOT CHILI PEPPERS

"It just proves you don't need speed to write good solos — it's really tastefully played and encompasses the song's laid back feel without deteriorating from the quality of the song."

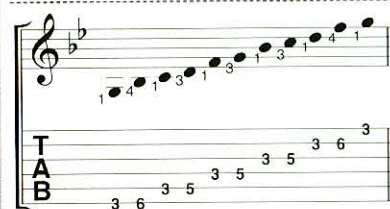
SOLOING WITH SCALES: INTERMEDIATE

Try out the minor pentatonic scale in different keys

As you gain confidence soloing with the minor pentatonic scale, you should learn the scale along the neck in all keys. To do this you need to know what a 'root note' is. A root note is the note the scale starts on and takes its name from. So A minor pentatonic begins

on an A note, the G minor pentatonic scale (shown on the right) begins on a G note, etc. Once you know the names of the notes along the sixth string, you can work out this scale at any pitch. This lets you play any licks you've made up in any key, too, by moving the scale.

G MINOR PENTATONIC SCALE



Corey Beaulieu

Band: Trivium

Soloing since: 2003

Greatest solo: A Gunshot To The Head
Of Trepidation (Ascendancy, 2005)

Main guitars: Dean CBV1122,
Jackson KV-2

Trademark: Sweep picking, legato runs

Bio: The Trivium shredder is taking metal solos to a new level of speed and technical precision thanks to years of practice honing his chops and studying heroes Marty Friedman, Alex Skolnick and Dimebag Darrell. And, with Corey and Matt's use of seven-string guitars, their blistering metal attack is reaching new heights!

Corey Beaulieu



My Favourite Solo!

Josh Sutton,
Preston

**TIE YOUR MOTHER
DOWN, QUEEN**

"Brian May nails
another perfect solo
before playing slide
guitar like an original
Delta blues master!"

INTERVIEW **NICK CRACKNELL**
PORTRAIT **JESSE WILD**

**TRIVIUM'S LEAD GUITARIST
ADVOCATES PRACTICE AND PATIENCE
WHEN WORKING OUT YOUR OWN GUITAR
SOLOS, NOT TO MENTION LISTENING TO
OTHER PLAYERS TO HELP YOU BUILD UP
YOUR SOLOING VOCABULARY**

Corey's solos fly off the fast, thin neck of his Dean CBV signature

Can you give TG readers some cool tips on how to construct a guitar solo?

Corey: "When I'm working out a solo, the first thing I do is listen to what I'm going to play over, because the riff – not just the guitar part but also the drums – can sometimes give me ideas to play against. Don't just fly around all over the place for the sake of it, really analyse what you're playing and pay attention to everything that's going on in the section where you'll be laying down your solo. Sometimes when I'm playing over something really nutty, something intense and in your face, I'll break it down section by section. I like to sit down and record what I'm playing and then when I listen back to it I'll hopefully be able to pick out something from that whole improv that I can work with and build into a solo that just flows."

"Of course, there are different kinds of solos so it depends what you're going for. Some solos are really frenzied and chaotic, while others have definite sections that flow into one another. Try to use the entire band to help you come up with something that fits the part you're playing over. Some solos on our last record were total improv, and if you've had a lot of practice at doing that then it's a great way to work. It's a very natural and organic way to create a solo."

You and Matt Heafy have been playing together for years. That must help you anticipate what the other is gonna play?

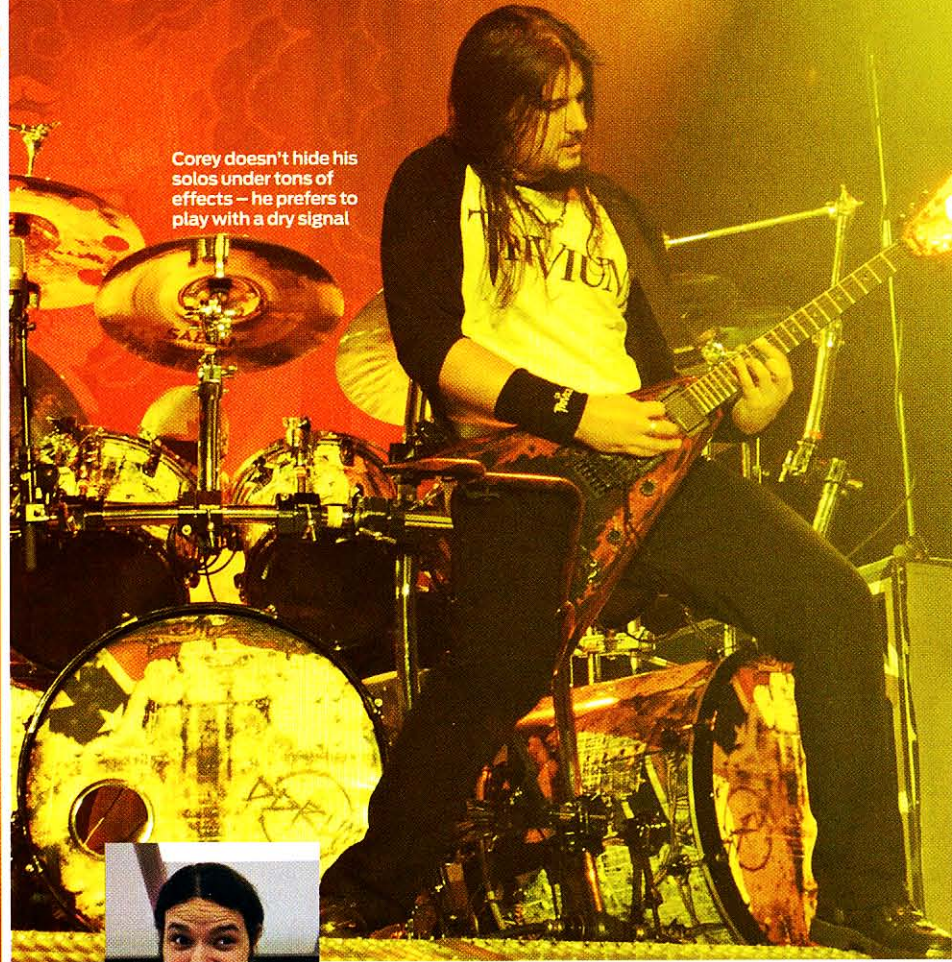
Corey: "In the studio we construct all our solos separately, so if I have a solo before him or Matt has a solo before me we listen to what the other has done so that our solos – even though they're separate – flow into one. We sometimes run solos back to back and people often think it's just one continuous solo because it flows so well and there's no stop or start points where you can tell two solos have been fused together."

"Always analyse what the other guitar player does in their solo, especially how they came out of that solo – the end – so that your solo doesn't sound random or disconnected."

Do you use a booster pedal or any different settings for a solo when playing live?

Corey: "I don't do any channel switching. When I'm playing a solo live, our sound guy will just

Corey doesn't hide his solos under tons of effects – he prefers to play with a dry signal



My Favourite Solo!

David York, Muskogee, Oklahoma, USA

TORNADO OF SOULS, MEGADETH

"First of all, it's Marty Friedman. This solo represents why is he so highly regarded because it features his (un)usual tricks: odd timing, fluid lines and exotic scales. Absolute perfection."

"LEARNING OTHER PEOPLE'S LICKS IS A GOOD WAY TO BUILD UP YOUR OWN SOLOING VOCAB"

COREY BEAULIEU

boost it front of house so I don't have to worry about it! I do have some pedals and stuff but I'm always running around onstage – I hate to stay in one spot – so most of the solos I do are pretty much dry and played on the same rig as the rhythm stuff.

"I did use a phaser pedal live – one of the MXR Eddie Van Halen pedals – after touring over here [in the UK in 2007] with Annihilator and listening to Jeff Waters play every night. Jeff used the phaser pedal a lot in his playing, and if you have it on a certain setting it sounds like an auto wah. If you're doing a fast run or a big bend it has that mid range to it that's really cutting. I haven't actually used it for a while though – I guess I've

Six Of The Best

Check out these great solos online to inspire you to play your own! Go to www.totalguitar.co.uk for more!



Slash, live improv
Three and a half minutes of beautiful blues improvisation.



Jimmy Page, Stairway To Heaven
The master, Jimmy Page, plays perhaps the greatest guitar solo ever.



Eddie Van Halen, Eruption
Madcap tapping from the inspirational 80s shred wizard.



John Butler, acoustic wizard
The 'Million Dollar Hippie' proves you can solo on an acoustic, too!



Uli John Roth, Sails Of Charon
Neo-classical pioneer Uli brought the shred to The Scorpions back in 1977.



Mark Knopfler, Sultans Of Swing
Possibly the coolest ever fingerpicked solo. Who needs a plectrum!

just become used to playing live for so many years with a dry signal.

"You know, some people play extremely fast but they saturate their tone with so many effects that they're actually playing really sloppy. When you're starting out on guitar and building speed, use your effects as something to add flavour, but don't use them as a crutch. Use effects to give your tone a 'singing' effect but don't hide behind them. If you're learning to play fast, keep it dry to begin with and then add delay later to sweeten the tone once you've got your sh*t together. Be tasteful with effects on your lead playing!"

What's your favourite solo of all time?

Corey: "The first one that springs to mind is *Tornado Of Souls* by Marty Friedman [Megadeth]. Pretty much as soon as it starts playing I can hum it all the way through. Marty Friedman is the metal lead player for me. He's able to play fast, tasteful; he has the best licks and the most unique ideas in metal. His use of all those exotic scales was totally outside the box for metal, and the solos on *Rust In Peace* and *Countdown [To Extinction]* are just mind-boggling.

"A solo that blew me away when I was younger was *Tooth And Nail* by George Lynch – I'm a huge Lynch fan. *Far Beyond The Sun* by Yngwie Malmsteen was another 'Holy sh*t!'

"WHEN YOU'RE STARTING OUT, USE YOUR EFFECTS TO ADD FLAVOUR, DON'T USE THEM AS A CRUTCH"

COREY BEAULIEU

My Favourite Solo!

Joe Northall,
Letchworth
Garden City

THE ANALOG KID,
RUSH

"The pinnacle of Alex Lifeson's already incredible guitar career. Lrxst has pulled off some real face-melters in his time, but none so emotionally filled and so brutally fast as this one. Who needs to shred or play in D minor when you break hearts (and strings) like Lifeson?"

moment for me. Those are the ones you can learn from because they give you tons of ideas for how to work your own solos.

"Learning other people's licks is a really good way to build up your own soloing vocabulary, even though you may think you're doing is imitating another guitar player. 'Frankenstein' someone else's solo and transform it into something unique to you. Build on it and put your own imagination behind it until you've adapted it to your own music and style and you've taken it to a different place than the person you've learned it from.

"One of the earlier solos I was able to master was [Metallica's] *Kill 'Em All* – it was more 'in the box' pentatonic stuff. That kind of solo is always a good place to start, and you'll find a lot of those solos in NWOBHM bands like Iron Maiden. It's an easier place to start than trying to jump in on a Malmsteen or Friedman solo!"

Top tip: listen to what you'll be playing over before working out a solo

NEIL ZLOZOWER

BE PREPARED: WARM UP!

Get your fingers ready for action with TG's pre-solo exercises

As a guitarist your hands are your most important assets and if you don't look after them it'll show in your playing. If you try to play too fast or stretch too far before you've warmed up, you'll suffer! You risk RSI and

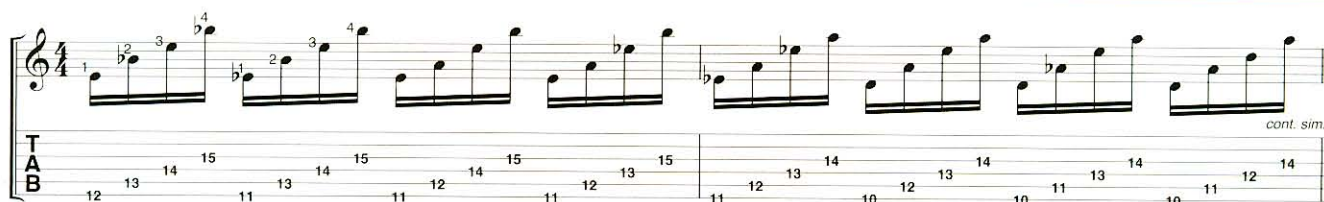
tendonitis, both of which are very painful and will seriously halt your progression on guitar.

Besides the health warning, you should also bear in mind that warming up before a gig or rehearsal will help you play consistently near

your best. We can't guarantee you won't make any mistakes, but warm, relaxed muscles and tendons will perform far better than cold, tense ones. Treat your hands like athletes treat their bodies and warm up gradually! ■

EXAMPLE 1: gradual stretches

MP3 TRACK



This exercise helps you develop independent movement in your fret hand fingers and helps you improve your stretching. Don't be a hero and play through any pain, especially if you're playing from cold. Play the exercise higher up the neck where the frets are closer together instead.


EXAMPLE 2: alternate picking

MP3 TRACK



You should warm up your picking hand too. If you want to focus purely on your picking, you could alternate-pick a single note before building up to any scales or arpeggios you know. Here we've picked each note of a G major arpeggio four times in a row.

GUITARS: CHRIS BIRD



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Jon Sudbury
UK GUNS N' ROSES
AV3SSB - ADVANCE

James Browne
Hungry Ghosts
AVG PLB - ADVANCE

ASHTON ADVANCE

Geoff Whitehorn
- ICON Lemon Drop

Chris Roberts
GRAINE
AVRIL - ADVANCE

Robbie Gladwell
V6 - ICON

Birdy
Kid Ego
V100 - ICON Lemon Drop

Roy Fulton
Southbound
V100 - ICON

Gary Sanford
Karma Studio
V100 - V100N Lemon Drop
Joe Jackson and Aztec Camera

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INTERVIEW NICK CRACKNELL
PORTRAIT JOBY SESSIONS

Gus G

CREATING A SOLO IS SO MUCH MORE THAN PLAYING FAST AND TECHNICAL, SAYS GREEK FIREWIND PLAYER GUS G. THE PERFECT SOLO IS SOMETHING THAT STANDS THE TEST OF TIME AND REPRESENTS YOU AS AN INDIVIDUAL

Can you give TG readers some tips on how to construct a cool guitar solo within a song?

Gus G: "Yeah, a solo must have something to say! It should also have a beginning, middle and an end. So if you think in that context, then you can more or less let your imagination do the work for you. For example, you could start off fast and then drop in a real nice melodic part and a pentatonic lick or vice versa – always start off slowly, building it up to something technical if that's what you go in for. You must be able to touch people with your guitar solos – not just whack them in the face and say, 'Hey, here's a solo!'"

Do you write a solo for every Firewind song, or do you try and gauge whether the song calls for a solo or not?

Gus G: "We recorded one song that didn't have a solo on it [bonus track *Wild Rose*], and that song was only featured on iTunes, not the rest of the album. Obviously, I'm a guitar player so I love to play solos, but I don't like to overdo it and you'll notice on our songs that there are 20 or 30-second solos maximum. But that's OK because I like my solos to be short, punchy and to make a statement upfront so that the listener can move along with the rest of the song. If I feel as though a song doesn't need a solo then I won't do it. It's simple."

Do you think people solo too much these days, like the Herman and Sam from DragonForce, for example?

Gus G: "Of course I think they solo too much, but that's what those guys are all about! That band is all about taking things to the extreme. It's not like they do it because they don't know how to write a song or how to do it; it's *supposed* to be that way. We've toured with DragonForce and we share a lot of mutual fans with that band, and hopefully we'll have a similar success to them. But our music is different to theirs – ours is darker with more hard rock elements – even though we're kind of cast in the same genre. I don't mind Firewind being compared to DragonForce as we've been getting a lot of publicity because of what they're doing for power metal, and I appreciate that."



Playing a solo live

How to prepare for when the spotlight turns to you...

Soloing live presents its own unique set of challenges. Unless you intend to play it safe and simply regurgitate a pre-written solo, it can be a scary business. But when there's a risk, the reward is usually greater. You'll find that soloing live can be one the most exhilarating of all musical experiences; it's what jazz musicians live for.

The most important thing to remember is to immerse yourself fully in the music, listen to the musicians around you and try not to think too much. If you're only concerned to squeeze in that hot lick you've been practising all week then you're not approaching the solo from the right headspace.

The best solos take the listener on a journey: they have a beginning, middle and end, just like a good story. Inexperienced guitar players frequently suffer from the 'on your marks, get set, GO!' syndrome, playing too many notes and too many unrelated ideas. It's hard to leave spaces – especially in the heat of the moment – but remember that it's not always what you put in, what you leave out is just as important, too!

Do you favour any particular modes or scales when you're writing a solo?

Gus G: "I like to solo over the melodic minor scale, and usually I play a lot of diminished stuff, especially when I improvise, because it sounds exotic to me. The blues scale also sounds very nice and, as for other modes, I like to play around the Dorian mode – I think it sounds very heavy metal."

"When writing solos, I think in terms of the 'colour' of the sound as opposed to the mode. I know what I'm playing and I understand it, but I think about colours of different sounds more than anything else when writing a solo."

What's your favourite solo of all time?

Gus G: "It's probably *Hotel California* by the Eagles. I just love that solo. It has everything: technique, melody, blues, even some country stuff – and it's got a solo you can sing, which is a quality I love in a solo. I also like the talkbox

"PEOPLE WHO JUST WORK ON BEING THE FASTEST OR MOST TECHNICAL PLAYER ARE MISSING THE POINT"

GUS G

solo Peter Frampton did on *Do You Feel Like We Do*, from his live album. That really captured my imagination. I actually bought a talkbox a few months ago, so hopefully I'll be able to work it into some Firewind material soon!"

Have you ever played anything in the studio that you can't replicate live?

Gus G: "I wouldn't do that. I would never put something down on tape that I couldn't play live. I will improvise every night onstage; I'll keep the core of the solo the same, but I will improvise. I will always push myself in the studio and challenge myself with more ambitious solos, but I always keep in mind that I have to be able to pull it off live. Yes, it can be dangerous to

If you hit a bum note live,
just go with it and have fun
— it's all part of the ride!



improvise: there are nights when I just don't feel confident enough to do it, and there are other nights where it's just divine and I think, [tongue in cheek] 'God, I sound just like my favourite guitar players! Am I really that good?'

"The live DVD [*Firewind – Live Premonition*] is pure live playing with no overdubs and I'm very proud of that. I didn't touch a single thing on that live DVD, and of course there are some wrong notes and stuff but I left them in there because it's all part of playing live. It's what happens."

Solos can't get much faster, so where else can they go?

Gus G: "That's a really good question! I think the fastest guitar player was considered to be Shawn Lane. I can't play that fast and I don't think even Herman can play that fast. That guy was insane, absolutely amazing. He was a monster guitar player."

"But the point isn't to go any faster, it's to keep writing solos that inspire people to want to write their own solos and create their own individual style, exciting solos that will help other people get to where they want to be. The guitar is back in fashion now and there's a lot of competition out there, but to just work on being the fastest player or the most technical player is missing the point. I hate to see all those shredders on YouTube – I call them Bedroom Warriors! – who just sit on their beds and spend all their time trying to play fast. For me it's all about writing a solo that will stand the test of time, to create something that people will still listen to 30 years on – like *Hotel California*."

You'd never have
guessed this Greek
metaller is a Peter
Frampton fan!

Gus G

Band: Firewind

Soloing since: 1998

Greatest solo: Allegiance
(Allegiance, 2006)

Main guitars: ESP Gus G FR signature

Trademark: Super-fast legato fret runs,
pinched harmonics

Bio: As the Berklee-educated guitar prodigy and driving force behind Greek power metallers Firewind, Gus G is known for his incredible speed and theory-based solos, as well as ace songwriting skills. But don't chalk him up as a relentless shred machine – Gus strives to create music that will inspire others for years to come.



My Favourite Solo!

**Matt Williams,
Canton, Georgia,
USA**

**CLIFFS OF DOVER,
ERIC JOHNSON**

"Wonderfully put
together song, very
fast (but not too
fast!). You can really
feel the emotion of
this song."



REALITY CHECK!
Improvers: are you making any of these mistakes? Read on to find out!

WORDS JAMES UINGS

Bad habits are hard to undo so you need to get your technique sorted from the start. **TG's lessons will help you correct the most common mistakes newbie guitarists make and improve your overall playing technique!**

5 BEGINNER MISTAKES AND HOW TO AVOID THEM

Every guitarist has their own strengths and weaknesses. Some people will find one aspect of guitar playing easy while others will find themselves having trouble with the same area of playing. Guitarists also progress at different speeds. Some might find they'll race away, seemingly finding the early stages of learning the guitar easy, only to hit a plateau later on. Another player may have to spend more time on the basics of guitar playing, but may progress more consistently later on.

Over the years, though, TG has noticed that almost all new guitarists could do with working on the same small set of techniques. These include how chords are played, strumming action

and basic lead techniques. With this in mind we've prepared five lessons that point out mistakes a lot of beginners make. In many cases the players aren't even aware they're making these technical errors, so you might be surprised at what you need to work on when you analyse your own playing after reading this article.

Banish bad habits

Take the time to work on the exercises tabbed out in each lesson – they're designed to improve your playing in five key areas. Be warned: if these issues aren't dealt with in the early stages of your playing career, they'll develop into deeply ingrained bad habits that will be considerably more difficult to correct a few years down the line.



1 THE MISTAKE: USING THE WRONG PICK AT THE WRONG TIME

How much difference can a pick (also called a plectrum) make? You'd be surprised to know that it makes a considerable difference to both your playing

and your tone. Picks come in lots of different shapes, and selecting the right shape for you really comes down to what feels most comfortable. Some people like a big pick so

there's plenty for them to grip, while others find a larger pick digs into their index finger and is uncomfortable so they opt for a smaller shape instead.

THIN PICKS

The crucial part of pick selection comes down to the thickness of the pick. A thin pick will be somewhere between .35mm and .70mm. These picks will be easy to bend between your fingers. By their very nature, thin picks glide over

the strings without snagging. This makes them excellent for strumming chords, and they produce a bright tone that accents the guitar's treble. While their flexibility makes them good for strumming, it's hard to get a solid pick strike for individual notes because

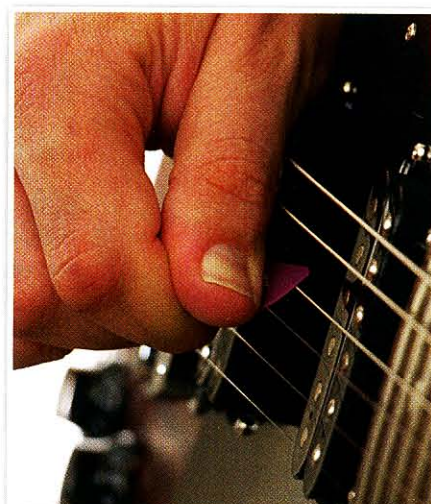
thin picks will just 'ping' off the strings. This means they're less than ideal for lead playing and single-note rock/metal riffs. A lot of players find the bright tone a little thin for these aspects of guitar playing and therefore opt for a heavier pick.



A thin pick will usually bend against the body of the guitar with little pressure.



Thin picks are great for strumming chords because they glide over the strings...



...but their flexibility means that they're not so good for lead or riff playing.

MEDIUM PICKS

Medium picks will be somewhere in the range of .70mm and 1mm. These sorts of pick are a good compromise between the extremes of thick

and thin picks. Lots of players favour picks of this gauge because they're good for all-round playing (and when you don't have the luxury of swapping picks every song). Some

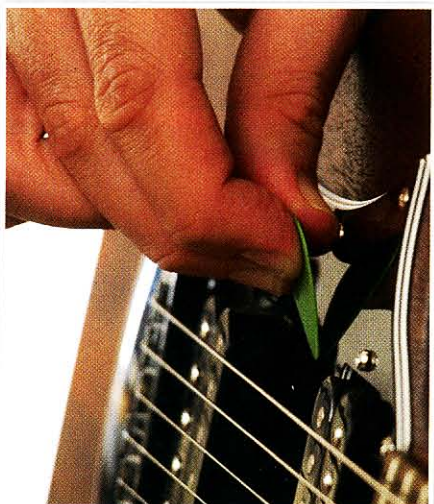
people find that medium picks lack the aggressive attack needed for heavier rhythm playing and fast picking licks, so it's a good idea to think about your playing needs.

THICK PICKS

A thick pick will range from 1mm right up to a colossal 3mm! These picks produce a more rounded,

full tone (but they lack the brightness of thin picks) and they provide a solid attack for aggressive riffs and lead playing. Their

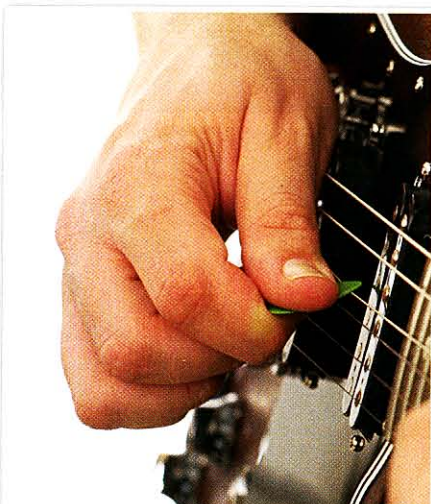
inflexibility can make strumming more difficult because they will snag. This is especially true of picks over 1.5mm.



A thick pick will offer resistance when pressed against the guitar's body.



Thick picks are great for lead playing because their inflexibility provides a solid attack...



...but this means they can snag in the strings when they're used for rhythm playing.

2 THE MISTAKE: DEAD NOTES IN CHORDS

There's nothing more frustrating to a beginner guitarist than dead notes in your chords. It takes all of your

strength to get your fingers in the right place – they're quivering wildly like a baby deer taking its first steps – and when you brush

your pick across the strings all you get is a succession of dead or buzzy notes. Here's how to get your chords right.

THUMB POSITION FIRST

There are several adjustments to your playing you may need to make to get your chords ringing out clearly. The first is the position of your thumb. While

thumb position can vary from person to person (everybody's hands are different), you should aim to have it flat on the back of the neck as shown in the third photo below.

This allows your hand to open up giving it maximum flexibility. Avoid pressing the palm of your hand against the neck or letting your thumb hang over the top of the neck.



The lack of finger strength early on makes beginners use the palm of their hand for extra force.



Without the guitar in the way, you can see the hand is scrunched up – not good for quick movements.



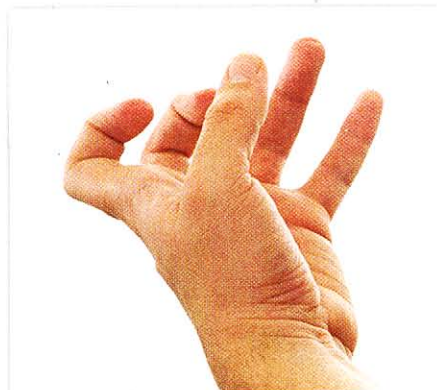
This picture shows a better thumb position that's free from tension.

CLOSE TO THE FRETS ON THE TIPS OF YOUR FINGERS

Once your thumb is in a good position you will find it easier to make the other technique adjustments needed for great sounding chords. You should aim

to play each note of the chord with the tips of your fingers (not the pads). This will automatically arch your fingers so there's less chance of them resting on an adjacent

string, which would cause it to sound as a dead note. Finally, you should aim to get your fingers as close to the frets as possible to eliminate any fretbuzz.



The 'no guitar' shot of the last hand position is open, tension-free and ready for quick movements.



Fretting with your fingertips and placing your fingers close to the frets will reduce dead notes.



When you think you've got your hand right, test by picking the individual notes of the chord.

EXAMPLE 1: picked chords for checking accuracy

MP3 TRACK

♩=90

Em G Am Em

TAB

There's no place to hide when you pick the individual notes in a chord. If you encounter any dead notes or fretbuzz, analyse your hand position and make the adjustments outlined above.

fluent strumming technique, you should take the time to practise nailing a constant strumming motion.

you don't want them to sound. This might sound a bit complex, but it's actually quite easy once you get the hang of it.

called 16th notes) and will give you even more options for rhythm patterns. For now, though, you should focus on getting the eighth note patterns right and keeping your strumming hand moving, regardless of the rhythm pattern you're playing.

In this example you'll play the strings every time your hand makes a strumming motion. You will play each chord eight times – make sure you follow the pick directions below the tab (see TG's Tab Guide on p.84 if you're unsure of what any of the symbols mean).

In this example your hand will still stay in constant motion, but you'll 'miss' the guitar strings twice to give a different rhythm to the previous example. The pick directions in brackets are the ones you *don't* play.

This is a trickier rhythm than the previous example. Keep your hand in constant motion and 'miss' the guitar when you see the pick directions in brackets.

4 THE MISTAKE: HITTING TOO MANY NOTES IN CHORDS

You can tell when you're not supposed to hit a string in a particular chord because the string will be labelled with an 'x' at the edge of the fret box (see

below). When you're faced with a chord that has only four (like a D chord) or five (like an A chord) notes in them, there can be problems with accuracy. It's all too easy

for a beginner to strum all six of the guitar's strings. This can result in a horrible mush as unwanted strings ring out, usually drowning out the notes you *do* want to hear.

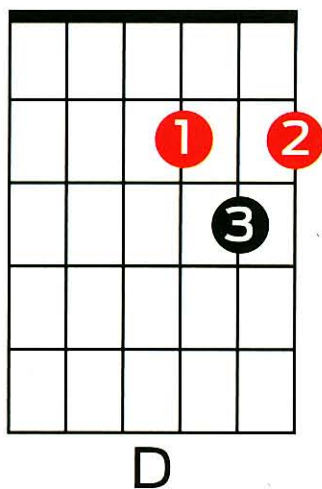
HAND TRAINING

What you need to do is train your hand to hit the right strings, even when your strumming is in full flow. Example 5 below is an exercise where you hit the lowest sounding note of the chord on its own and then play the rest of

the chord. This will help your hand get used to where the strings are. The tricky part of this exercise is that you must not look at your picking hand. This is a bad habit that lots of beginners fall foul of; you should keep your eyes focused on your fretting

hand at all times. Don't worry if it takes you a while to hit the right strings – after a bit of practice your strumming hand will instinctively know where each string is and the days of clanging wrong notes when you strum will soon be behind you.

X X O

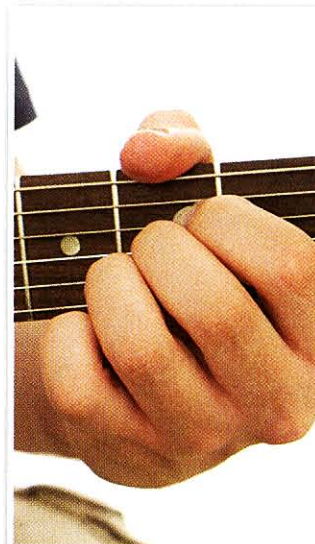


The 'x's show that you should not strum the fifth or sixth strings.

Hitting unwanted strings will create messy guitar parts.



With practice your picking hand will become more accurate.



Muting unwanted strings with your thumb may cause other dead notes.

EXAMPLE 5: targeting the chord's lowest sounding note

MP3 TRACK

♩=100

Make sure you keep your strumming hand in constant motion (see Examples 2 to 4) and *don't* look at your strumming hand – it's illegal!

EXAMPLE 6: real-life strumming

MP3 TRACK

♩=100

This example lets you put Example 5 into a real strumming situation. If you're still hitting the wrong strings, go back and practise Example 5 some more.

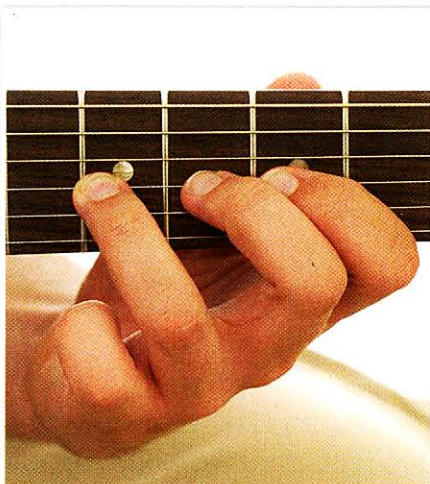
5 THE MISTAKE: PLAYING PULL-OFFS UNEVENLY

Hammer-ons and pull-offs are used frequently in lead guitar. Hammer-ons are relatively easy: you play a note then 'hammer' your finger down onto the next note. A pull-off is a trickier proposition – it requires more strength and co-ordination to perform a pull-off. To play a pull-off correctly you must have your fingers on both notes in the lick (the note you play first and the note you're going to pull-off to). You play the first note and then 'snap' your finger off towards the floor to sound the second note. This often means that

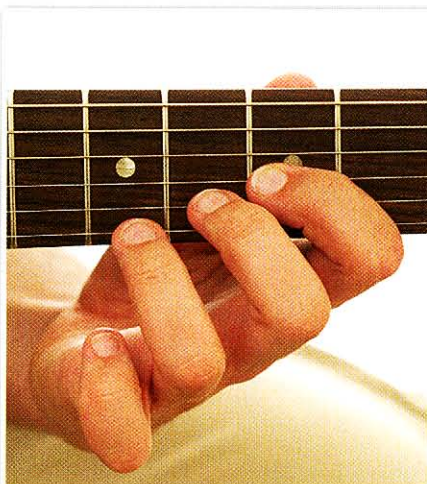
pull-offs can be rushed, with the first note sounding for a lot less time than the second one. This gives an uneven, haphazard sound. Great, if that's what you want, but you need to be in control of your playing so you can choose whether or not to play a certain way, not just have it happen by accident. The MP3 track entitled 'Bad pull-off' on your TG CD shows this beginner mistake in action.

The way to cure this is to practise playing the minor pentatonic scale using hammer-ons and pull-offs (shown in Example 7 below). This scale is perfect for this exercise

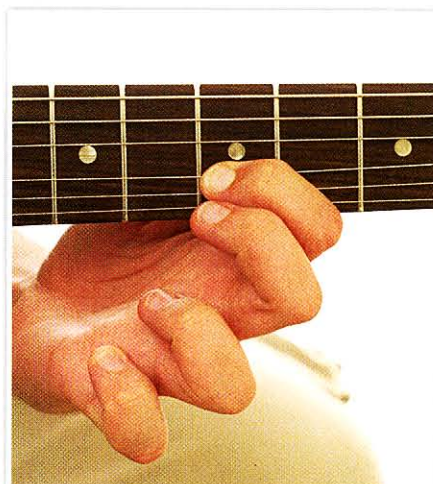
because there are two notes on each string in this scale. Your goal is to play the scale with all the notes lasting for the same amount of time. This is a lot harder than it sounds and may take a while to master. Once you feel comfortable playing the scale evenly you can try Example 8, which is a lead lick featuring pull-offs. When practising these two examples, keep checking with the corresponding track on the TG CD to be sure that you're working towards the right timing and not playing with the same technical fault. **TE**



Start with your fingers on both notes in the lick. Let the first note ring before you execute the pull-off.



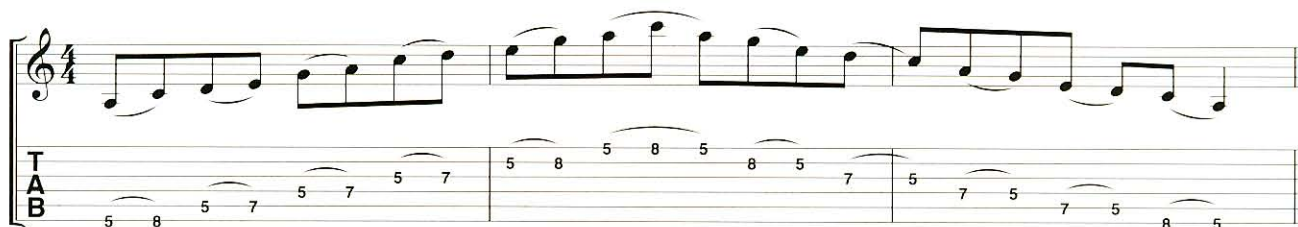
Snap your finger quickly down towards the floor rather than simply 'lifting off'.



Be careful not to pull the string out of tune by pulling-off too vigorously.

EXAMPLE 7: playing hammer-ons and pull-offs at the same speed

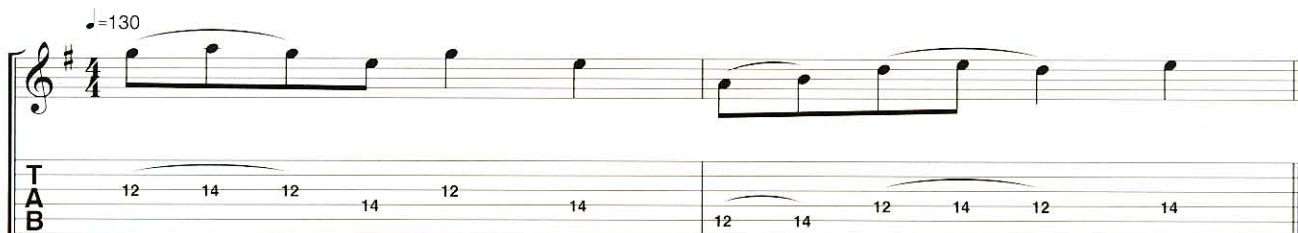
MP3 TRACK



The goal here is to play the minor pentatonic scale ascending (going up) using hammer-ons and play it at the same speed descending (going down) using pull-offs. The trickiest part is the change from hammer-ons to pull-offs – don't rush this.

EXAMPLE 8: pull-off lick

MP3 TRACK



This is a simple hammer-on and pull-off lick. Again, the goal here is not to rush the pull-offs. Make sure you listen to the track on your TG CD to hear how this phrase should sound.

PART

1

Blues

★★★ Past, Present And Future ★★★

WORDS
ED MITCHELL

No matter what music you play on your guitar, the blues made it happen. TG charts **the story of how Delta blues influenced the rock, punk and metal greats...**

Keith Richards of the Rolling Stones once said, "If you don't know the blues... there's no point in picking up the guitar and playing rock 'n' roll or any other form of popular music." The human riff speaks the truth. Without blues music there would have been no rock 'n' roll, hard rock or metal. That means no Black Sabbath, AC/DC or The White Stripes; Jimi Hendrix and Eric Clapton would've had to find proper jobs; and the magazine you're reading at this very moment would probably not exist... So, let's follow Keef's example and get better acquainted with the blues.

THE ROOTS OF just about any genre of guitar-driven music can be traced back to Charley Patton. Born in Mississippi, and known as the Father of the Delta blues, Patton was a true American badass. In the late 1960s, Jimi Hendrix stunned festival audiences when he played his guitar behind his head – Patton was doing exactly the same thing in small juke joints in the Mississippi Delta in the 1920s. He would fall to his knees screaming and hollering while beating on the back of his guitar like a drum, driving the crowd crazy. In common with the country blues guitarists that followed in his wake, Patton led a reckless life that was reflected in his songs. He drank and smoked to excess, was rumoured to have had eight wives and even survived having his throat cut.

When he died in 1934, Charley Patton left behind a huge collection of songs dripping with tales of death, Satan, law breaking and sex. His greatest songs include *Devil Sent The Rain Blues*, *Mean Black Moan* and *Snatch It And Grab It*. The dark poetry of Charley Patton's lyrics influenced the emerging Delta bluesmen of the 1920s and 30s. His guitar playing also set the standard for the blues to come. Patton would 'pop' his low

E and A strings with his thumb (years before funk bassists developed the technique) and use his penknife as a slide. He pioneered the heavy, repetitive rhythm that became the backbone of all great blues records and, crucially, inspired the greatest country blues artist of them all...

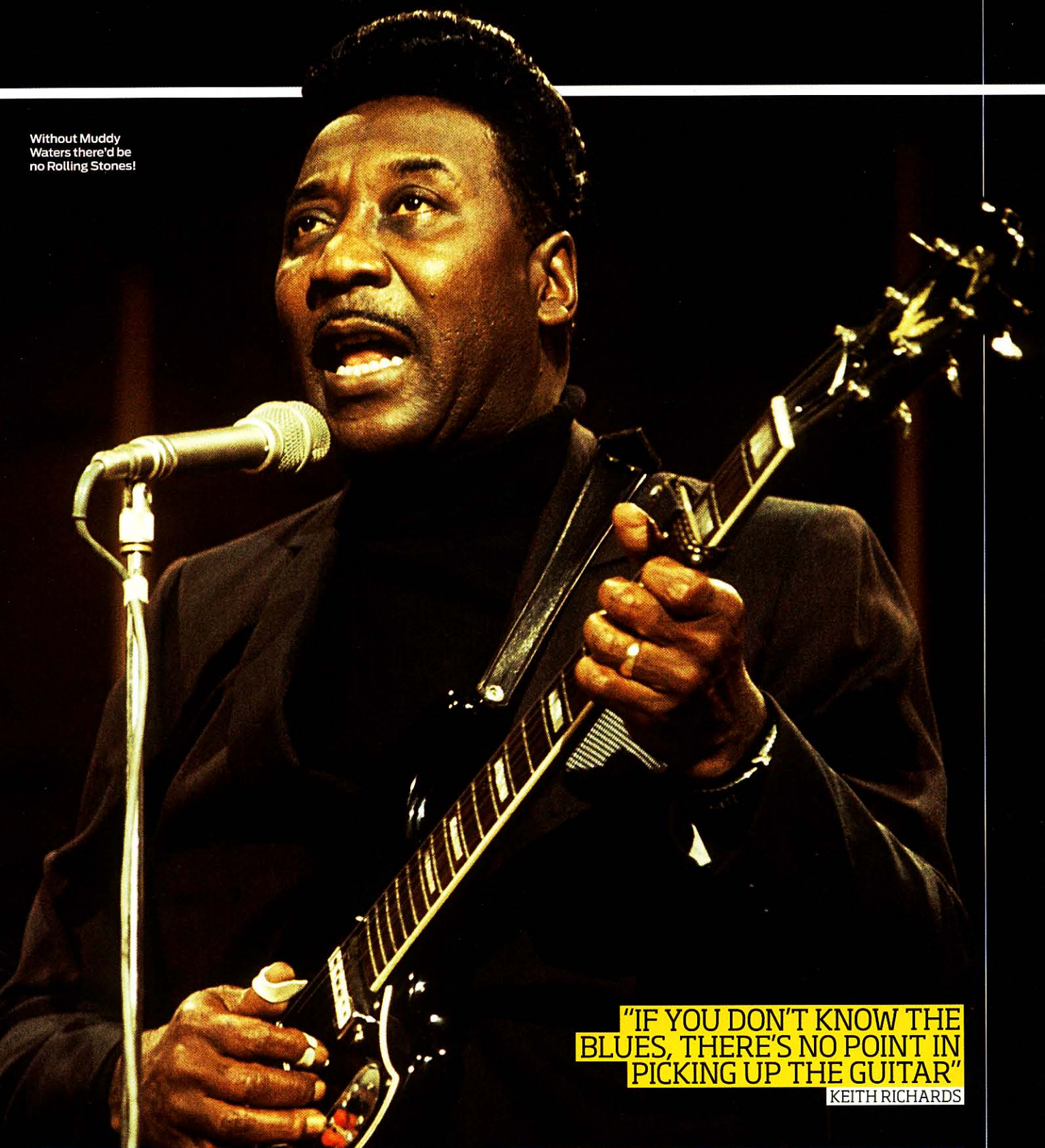
ROBERT JOHNSON WAS a virtuoso. More than 70 years after he recorded his blues, Johnson's guitar playing still has the power to amaze listeners. Even guys like Keith Richards, who assumed there were two guitarists playing on Johnson's recordings when he first heard them. "He was like a cornet or a meteor that came along and 'BOOM!' Suddenly he raised the ante," said Keef. "Suddenly you had to aim that much higher."

Johnson's music is intense, the polar opposite to easy listening. "The music almost repelled me," Eric Clapton once said of hearing Robert Johnson for the first time. "This man made no attempt to sugarcoat what he was trying to say



This image of Robert Johnson is one of only two verified photos in existence

Without Muddy Waters there'd be no Rolling Stones!



"IF YOU DON'T KNOW THE BLUES, THERE'S NO POINT IN PICKING UP THE GUITAR"

KEITH RICHARDS

EXAMPLE 1: Robert Johnson style blues fingerpicking

MP3 TRACK

$\text{♩} = 88$

TAB
 9 8 9 8 9 8 9 8 0 7 7 0 5 5 5 4 5 3 5 2 5 0 0 0 0 3 2 2 0

Throughout bar 1, fret an open D7 shape, but in 8th position. Your fret hand doesn't have to do anything else other than apply a little vibrato. For the picking, use your thumb for the open fifth string bass notes and your index, middle and annular fingers for the third, second and first strings respectively.

MP3 BACKING TRACK

Blues

Past, Present And Future

or play. It was hardcore... more than anything I had ever heard. After a few listens I realised I had found the master and that following this man's example would be my life's work."

Most people didn't hear Johnson's music until the early 60s when a collection of his recordings from 1936/37 was released for the first time. As it turns out, the folklore surrounding Johnson was almost as important in establishing the man's legend as his music...

THE STORY GOES that Robert Johnson sold his soul to the devil. Frustrated by his lack of skill on guitar, Johnson is said to have waited at a crossroads at midnight to meet Satan with whom he exchanged his eternal soul for killer chops. The coals of this story were stoked by other bluesmen's accounts of Johnson's apparent overnight virtuosity. The fact that this amazing character also wrote songs like *Hellhound On My Trail*, *Cross Road Blues* and *Me And The Devil Blues* helped reinforce the tale of his demonic deal. Johnson died in mysterious circumstances in 1938. Apparently poisoned, the bluesman is said to have left this world on all fours, howling like a dog...

"I ALWAYS WANTED MUDDY WATERS' EARLY SOUND - ONLY LOUDER"

ERIC CLAPTON

Johnson's influence can be seen in British rock bands of the 60s and beyond: the Rolling Stones covered his *Love In Vain* on their *Let It Bleed* album; Red Hot Chili Peppers recorded a version of Johnson's *They're Red Hot*; and Clapton recorded a sizzling take on Robert's *Cross Road Blues* with Cream in the late 1960s, then a whole album of Johnson's songs in *Me And Mr Johnson* in 2004.

AND IT WAS in the 60s that the blues mutated into hard rock. The process began back in the 40s when a young disciple of Johnson called Muddy Waters moved from the Mississippi Delta to Chicago. Born McKinley Morganfield, Muddy changed popular music forever when he cast aside his acoustic guitar to 'go electric'. Muddy actually made the change to electric to allow himself to be heard above rowdy audiences in Chicago clubs but he had unwittingly sown the seeds of hard rock and metal in the process.

Muddy visited the UK for a short tour in 1958 and stunned audiences with his raw guitar playing and the driving beat of his band. Muddy's *Mannish Boy* and *I Just Want To Make Love To You* are essential listening for anyone



Whatever guitar Clapton plays, the blues is always behind his music

Stevie Ray Vaughan's heavy gauge strings gave him an even fuller blues sound



NEIL ZLOZOWER DAVID REDFERN/REDFERNS

EXAMPLE 2: Muddy Waters style slide playing

MP3 TRACK

♩ = 67 ♩ = ♩

(D) (B) C (A) G (E) C (A) Cm (Am) G (E) D (B)

Capo 3rd fret

TAB

7 7 7 7 7 7 3 2 0 / 5 5 5 5 5 5 3 2 0 / 5 3 2 2 4 / 5 6 2 2 3 4 \

This Muddy Waters style solo is played with a slide. Place your slide on your third or fourth finger and keep either your first or second fingers in contact with the strings to keep them from ringing out. You can apply vibrato liberally and use extravagant slides to change from note to note if you like.

MP3 BACKING TRACK

Blues

Jimmy Page: one of blues rock's more flamboyant players

**Turn to p.87
to learn how to play
John Lee
Hooker's
'Boom Boom'**

Jack White loads his lo-fi sound with bluesy licks

interested in the early history of rock. "I always wanted the sound of Muddy Waters' early records – only louder," Eric Clapton admitted, and he was just one of a legion of Waters' devotees. When Keith Richards bumped into Mick Jagger on a train at Dartford station in Kent in 1960, he spotted a bunch of albums under Jagger's arm. One of those albums was *The Best Of Muddy Waters*. Keith demanded to know where Mick had got such a rare record. Two years later the two pals hooked up with fellow blues fanatic Brian Jones to form a band named after Muddy's 1950 hit *Rollin' Stone*.

MUDDY WATERS INSPIRED a generation of young guitarists to play electric blues, the greatest of these young guns being Eric Clapton. Making his mark with blues band The Yardbirds (the band that also launched the careers of Jimmy Page and Jeff Beck), Clapton then moved on to John Mayall And The Bluesbreakers to record the 'Beano' album in 1966, undoubtedly the greatest British blues album. Clapton's performance and guitar tone on tunes like *Hideaway* influenced everyone from Aerosmith's Joe Perry, Texan legend Stevie Ray Vaughan and even new kids on the block like Jonny Lang.

While Clapton (spurred on by the arrival of Jimi Hendrix in Britain) made good on his desire to play the blues 'louder' with Cream in the late 60s, the band that really took the influence of blues and blasted it into the stratosphere rose from the ashes of The Yardbirds. The band's guitarist, Jimmy Page, formed The New Yardbirds before changing the name to Led Zeppelin. Like The Yardbirds, Zeppelin used classic blues songs

by the likes of Howlin' Wolf and Sonny Boy Williamson as inspiration for their riff-heavy rock.

This was the dawn of hard rock and metal, but bands like AC/DC and Black Sabbath were quick to acknowledge the debt they owed to the original bluesmen like Robert Johnson, Son House and Muddy Waters: "I listened to all kinds of blues records," said Tony Iommi of Black Sabbath. Bassist Geezer Butler once said that Sabbath was just a heavy blues band: "We just took those blues roots and made them heavier."

Angus Young of AC/DC also pays his respects to the blues: "From the beginning, AC/DC never pretended to be anything other than a no-frills no bullshit blues rock band."

THE BLUES OF Robert Johnson, Charley Patton and Muddy Waters may sound as far away from metal as you could get, but the music wouldn't exist without their influence. Channelled through Black Sabbath, the blues drives modern metal bands like Clutch, Down and High On Fire and the genre's greatest guitarists. "You have to know how to play blues," boomed behemoth Zakk Wylde, while the late Pantera legend Dimebag Darrell once commented that he was exposed to the blues while growing up in Texas. "That definitely rubbed off on me," he said.

The blues is enjoying its biggest resurgence since the white boy blues explosion of the 60s. Players like Jonny Lang, Matt Andersen, Jack White, Seasick Steve and Joe Bonamassa are proving that the spirit of the blues is as vital as ever. It looks like the blues has a bright future. It's this future, and the players who will shape it, that we'll be looking at next month. 🎸

BAD TO THE BONE

Great blues tracks in unlikely places...

Nick Cave And The Bad Seeds
– *Stagger Lee*

The tale of a mean drifter wreaking havoc in a bar called The Bucket Of Blood. Evil Delta blues with a howling guitar.

Bon Jovi – Love For Sale

The last track on the classic *New Jersey* album is a showcase for Richie Sambora's incredible acoustic blues chops. He will blow you away!

Bruce Springsteen – *Nebraska*

The whole of the *Nebraska* album is a testament to the power of exorcising your demons with just an acoustic guitar and harmonica to back you up.

EXAMPLE 3: Stevie Ray Vaughan lead style

MP3 TRACK

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, with a tempo of 95. It features a guitar melody in the treble clef and a guitar tablature in the bass clef. The melody includes a "let ring" instruction and a 1/4 note triplet. The tablature includes fret numbers and a "TAB" label.

Bars 3 and 4 require a great degree of separation with the picking hand. The fifth string melody should ring out clearly while you punch out the two-note chords on the first, second and third strings. You'll need to simultaneously mute out the 'in between' strings with your pick hand at the same time too.



JEFF HANNEMAN

INTERVIEW JOEL MCIVER

Kerry King may be the member of Slayer who appears most in the press, but his fellow guitarist Jeff Hanneman has been equally crucial to the band's success over the decades, writing signature songs such as *Raining Blood*, *War Ensemble* and *Seasons In The Abyss*. Oh, and *Angel Of Death*, the horrific tale of Josef Mengele's human experimentation in Auschwitz that saw Jeff attacked in the press for years. Despite his extrovert guitar style and fondness for Heineken beer (both equally ferocious), Hanneman rarely gives interviews, making TG's chat with him a real privilege. Listen and learn from the master...

First up, what's your favourite Slayer album so far?

"*Reign In Blood* – it just blew people away. It was funny, because we weren't trying to impress anyone with it. We just did our best with what we had at the time."

After you wrote *Angel Of Death* you were accused of being a racist, a fascist and an anti-Semite for years. Did you see that coming when you were writing the song?

"I had no clue. At the time when I wrote that song, it was before we had tour buses so we used to drive to gigs. There was nothing to do in the car except read, so when I saw a couple of books about Josef Mengele I bought them and thought he would be an evil subject to write about. Then when people started calling me a Nazi I said, 'Oh, f*ck off! There's a guy from Chile and another one from Cuba in this band – how can I be a Nazi?' The only real problem was that our record company [Def Jam distributor CBS] dumped us, and then we couldn't get the record out for ages [the now landmark *Reign In Blood* only appeared in the UK several months after its US release]."

Talking of controversy, you used to enjoy a line or two in the old days, didn't you?

"I used to take a lot of pills – you know, uppers, speed – before I joined the band, and then when we were making the first few albums I used to do coke. But one day we just quit. Tom [Araya, frontman/bassist] and I were driving to my girlfriend's parents' house, and I was sticking coke up his nose while he was driving and I suddenly thought, 'What the f*ck I am doing?' We both looked at each other and we said, 'No more!' So I just drink alcohol now. I couldn't be straight-edge, though, that would be boring."

Why did you switch from melodic soloing on Slayer's 1983 debut album, *Show No Mercy*, to the famous atonal squeal on the follow-up, *Hell Awaits*?

"It pretty much just happened. We never sat down and said, 'Let's do it this way'. I was a big fan of Iron Maiden and Judas Priest in the very early days of the band, and that's what I sounded like."

Technique-wise, your picking-hand style isn't exactly conventional...

"Yes, Kerry always points it out. He says, 'It's very strange, the way you do that!' But when we formed the band, I'd just started learning the guitar and he'd had hundreds of guitar lessons. I was catching up!"

What are those knee-pad things that you always wear onstage?

"They're knee and shin protectors that the police and the military wear in riots. I saw them a few years ago and thought they looked cool. Chicks like 'em. My wife wants me to wear them to bed."

Have you ever thought about releasing a solo album?

"Not really. I got yelled at back in the day when I wanted to do Pap Smear [Hanneman's 1982 punk side project]. Rick Rubin called me up and said, 'Don't do it! This kind of thing breaks up bands', so I decided not to do it."

Hanneman's picking hand packs a punch!



The 1998 album *Diabolus In Musica*, which you largely wrote yourself, isn't really a fan favourite...

"Well, we do what we do in the moment. Sometimes our albums turn out godlike, sometimes they turn out lame. Sometimes people just don't like what we do – like *Undisputed Attitude*, the covers album we did [in 1996]. We just wanted to record some punk songs, but some of our fans didn't like it because they weren't Slayer songs."

Would you ever allow your fans to choose the setlist by voting on your website?

"No! We do what we wanna do. Actually, we did think about it for a bit, but then we thought, 'Ah, screw it'. We're not saying 'f*ck the fans' or anything, it's just that we play the songs we want to play. Maybe we could get the fans to choose their least favourite Slayer songs and then just play those? Ha, ha!"

The 2004 tour on which you played *Reign In Blood* in its entirety must have been a career high point for Slayer...

"Yeah, we're thinking of running through *Reign In Blood* again, because people loved that set so much when we did it a few years ago. We've thought about doing it with *South Of Heaven* and *Seasons In The Abyss* too, but there's something about *Reign In Blood* that makes it special – it's so fast and short, for one thing."

What guitars were you playing on the recent *Unholy Alliance III* tour?

"My signature ESP, as always. I haven't played anything else for years. In fact, I found my old Steve Vai Ibanez the other day – I'd forgotten I had one! It has the carrying handle right through the body and everything. I'm thinking of bringing it out on tour. Maybe I'll put some crazy clothes on and play it!"

How long has Slayer got left as a band?

"If I had to estimate how long the band has left, I'd say maybe seven years."

Are you in a position, financially, where you could retire?

"Pretty much, yeah."

So why don't you, given that you famously hate travelling so much?

"I still have lots of music to write. Anyway, I never liked travelling, even before I joined the band, so nothing's changed! I don't like flying and I don't like waiting around for people and saying, 'Come on, man, the bus is leaving!'"



Jeff Hanneman wrote
one of metal's most
iconic riffs with *Raining
Blood*. Respect!

"WE DO WHAT WE DO IN THE MOMENT.
SOMETIMES OUR ALBUMS TURN OUT GODLIKE,
SOMETIMES THEY TURN OUT LAME"

A man with dark hair, wearing a white button-down shirt, is shown from the chest up, playing a dark-colored acoustic guitar. He is looking down at his hands on the guitar. The background is dark and out of focus, with some vertical lines and warm lighting. The overall mood is intimate and focused.

Pick up your acoustic and try out some folk guitar today!

Folk is one of the **most beautiful styles** of guitar that you can play. TG looks at how **you can learn the basics today** and profiles three musicians who best define it

Folk Guitar

WORDS STUART RYAN

Folk guitar is traditionally seen as the preserve of bearded, real ale drinking, Aran sweater-clad types, but delve deeper and you'll find some of the most melodic and original guitarists around.

TG has chosen three distinct players of the style: John

Martyn*, who added the swagger and funk of blues into his acoustic style; Nick Drake, the master of fleet fingerpicked lines utilising beautiful chord voicings (thanks to his frequent use of altered tunings); and newcomer José González, whose hypnotic fingerpicked patterns are a modern update to the folk guitar tradition.

John Martyn

One of the pioneers of the modern folk sound, John Martyn's music contains elements of blues, folk, reggae and jazz. The guitar is used as an accompaniment to Martyn's breathy vocals, but his playing often features jazzy chords (11th and 7#9 chords, for example) and his fingerpicking patterns were often quite free, ie, not cycling through the same pattern every few bars.

This can be tricky to master because it's quite straightforward to condition your picking hand fingers to play through repetitive patterns. In fact, repetition is a feature of many basic approaches to fingerpicking. Playing picking patterns that change subtly (or dramatically) can be far more taxing, and you will find the same thing with the old blues masters.

Percussive playing

Another renowned feature of John Martyn's playing is his use of the percussive slap. Listen to *Don't Want To Know* or *May You Never* from his seminal album *Solid Air*, from 1973, and you'll hear how Martyn alternates between picking chords and a percussive slap on the strings to generate a sense of groove.

This particular technique requires you to be able to keep strong time: a simple example would be to pick a chord on beat 1 and then slap the strings on beat 2, pick a chord on beat 3 then

"MARTYN'S ACOUSTIC PARTS ARE DETAILED AND HAVE A STRONG SENSE OF GROOVE"

Folk, reggae, jazz and blues make up Martyn's unique style



Basic Fingerpicking

How to develop your picking technique...

All three of our profiled players have a solid fingerpicking technique, so use them as inspiration to work on yours. Your pick hand fingers are referred to as 'p' (thumb), 'i' (Index), 'm' (middle) and 'a' (annular or ring finger). Your fingers need to be relaxed when you play, but still able to exert enough force to control how loudly or softly you play. You can pick any conceivable pattern of strings, but begin with a few simple patterns. The thumb (p) is typically (though not always) reserved for plucking the sixth, fifth and fourth strings, while the index, middle and annular fingers pick the third, second and first strings respectively (though again, this isn't always the case!). Try using this approach to fingerpick some basic open chords using repetitive patterns to build strength and consistency in your technique.

slap on beat 4. This is a straightforward approach, but you need to make sure the strings are muted out when you perform it. The slap on the strings is best done with the heel or open palm of your picking hand onto the strings, somewhere near the soundhole. Use just enough force to ensure a good percussive 'thwack', and the strings should impact against the frets as you do so.

Overall, Martyn's acoustic guitar parts are detailed and unique with a strong sense of groove. Solid timing, percussive strikes on the strings, rich chord voicings and detailed, sometimes brisk, fingerpicking passages characterise his style. Like Nick Drake (profiled over the page), John Martyn used alternate tunings – everything from the 'ordinary' like DADGAD to the more unexpected, like DADGCE and CFCCGD. Finally, he also used effects on his guitar and you'll often hear an Echoplex delay in his playing.

There are many other elements to Martyn's playing style that are worthy of study, like bluesy hammer-ons and pull-offs, some of which are very fast and really fill out the sound. ■



*At the time of going to press, TG heard the sad news that John Martyn had passed away. John was a truly inspirational guitarist and while his presence will be greatly missed, his genius creativity will live on through his music.

EXAMPLE 1: John Martyn style

MP3 TRACK

♩ = 100

E7 N.C. E7 N.C. E7 N.C. E7 N.C.

TAB

1 0 0 2 0 2 2 0 2 0 1 0 0 2 0 2 0 2

p i p i p i p m i

E7 N.C. E7 N.C. E7 N.C. E7 N.C.

TAB

5 0 0 2 0 2 2 0 2 0 2 0 2 0 2 0 2 0 1 2 0 2

m i p m i

Play the percussive strikes by hitting the strings over the soundhole with your p, i, m and a fingers on the sixth, fourth, third and second strings respectively. In keeping with Martyn's unconventional style, we've included fingerpicked chords mixed in with a riff to follow each chord.

GUITARS: STUART RYAN



VIP Area

PROG ROCK

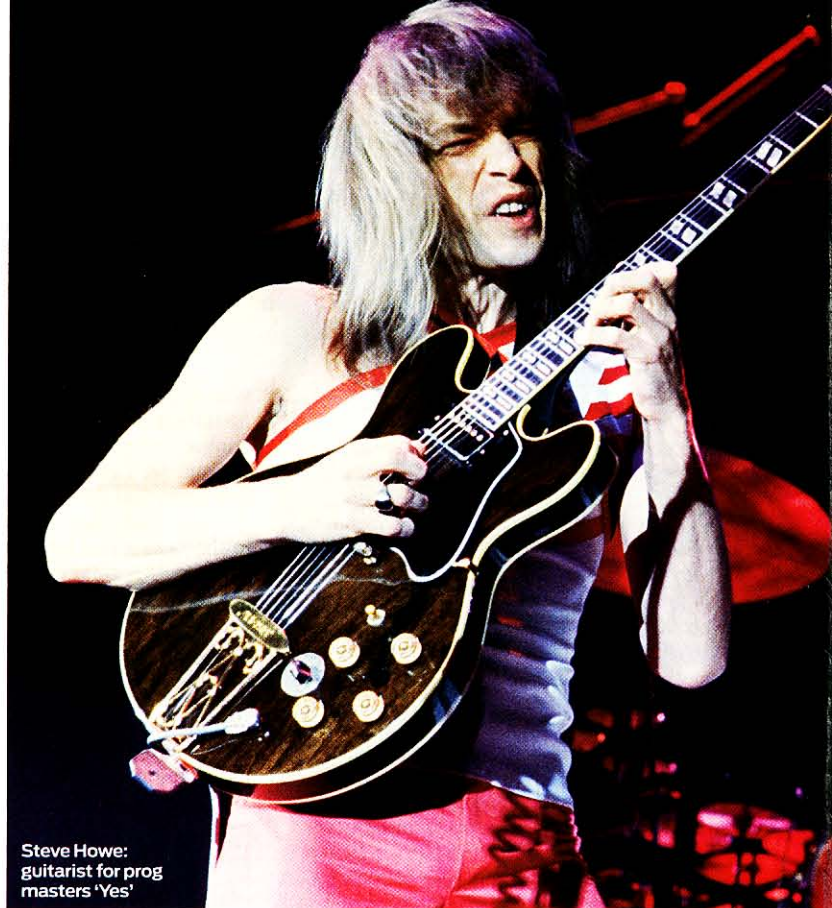
Prepare to tackle some extended arrangements as TG enters the world of 70s style progressive rock

Prog rock was often referred to as 'muso' music. It was frequently self-indulgent and alienating to fans of pop music, who wouldn't accept extended improvisations over complex chords. Bands like Yes, Genesis and King Crimson were made up of some of the most talented musicians of the time

who would stretch musical boundaries to new limits, yet still maintain a level of commercial success. In keeping with the style, we have three extended tracks for you to hone your chops over. Bear in mind that when soloing for longer periods you should let your solo gradually develop rather than blowing your hottest licks in the first few bars.

Getting your VIP tracks

Click the 'VIP Area' button on the TG CD interface. To get to your exclusive tracks, you will need to type this month's access code, which is 'crimson', into the relevant box. Your tracks will download to your computer and you will be able to play them whenever you want. (KM)



Steve Howe:
guitarist for prog
masters 'Yes'

TRACK 1 – The Scarlet Codpiece

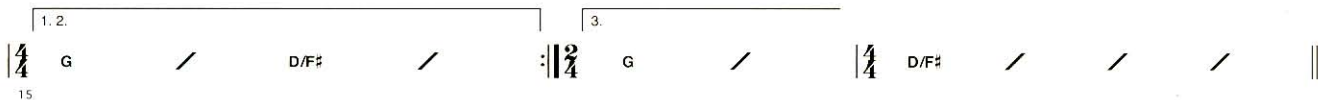
ON YOUR TG CD

♩ = 67

Verse



Chorus



♩ = 134 (double time)

Solo



Play Solo 3 times

For the verse, use the A natural minor scale or A minor pentatonic but change to D natural minor in bar 5. The E note in this scale will clash with E₃ of the E₇maj7 chord in bar 7, so play E₄ instead of E here. In the chorus, use the A natural minor scale but swap the F note for F# over the D/F# chords.

TRACK 2 – After You, Gungadin**ON YOUR TG CD**

♩ = 82
Piano Intro

Verse

1. 2.

Chorus

♩ = 164
Middle (double time)

Play 6 times

The D natural minor scale (D E F G A B, C) fits throughout the verse section. For the chorus section use the E blues scale until bar 5 where the A blues scale works well. Alternatively, use the E Phrygian Dominant scale for bars 1 to 4 and A harmonic minor in bars 5 to 8.

TRACK 3 – Musical Mandy**ON YOUR TG CD**

♩ = 67
Intro

Play 4 times

Verse

1. 2.

Chorus

1. 2.

The E natural minor and E minor pentatonic scales both work well over bars 1 and 2. It's best to use notes taken from the chords in bar 3. This same approach is especially effective over the B7 chord in bar 4, where you could target the non-diatonic D# note.

John Lee's 12-bar blues shuffle is ace for beginners p.87

Guitar Rig 3

TG has joined forces with Native Instruments to bring you even closer to sounding like your favourite guitarists. Go to www.native-instruments.com/totalguitar to download the demo version of Guitar Rig 3 along with TG186 preset bank. Install the software (creating a desktop shortcut if desired), then start the program and drag and drop the preset files into the Guitar Rig 3 interface. Now just plug in and play! **NB:** You will need a separate audio interface (eg, Kontrol Rig 3) to plug your guitar into your computer.



Welcome

We've got a mixed bag of tricks for you this issue: blues, folk, metal – we've got it all covered and more! If you're a guitar newbie, John Lee Hooker's *Boom Boom* is the perfect place to start with a 12-bar blues shuffle. And beginner-friendly music isn't confined to blues. We've transcribed *Kicking And Screaming* from Funeral For A Friend's fourth album. Once you've tuned down to drop C# (see Phil Demmel's guide to drop tuning on p.119 for help), it's one-finger chords and single-note riffing all the way! Finally, check out TG's video walkthrough of Jeff Buckley's classic cover of *Hallelujah*. It's a beautiful song and Charlie Griffiths takes you through the main sections. Enjoy the issue!

Chris Bird

Chris Bird
Music Editor

Learn to Play

Every month *Total Guitar* brings you the best full transcriptions, songsheets and riffs, plus video lessons with your favourite players

What is tab?

Tab is short for tablature, a notational system used to give more detailed information as to where the notes should be played on the fretboard than traditional music notation can.

Tab appears underneath conventional music notation as six horizontal lines that represent the six strings of the guitar, from the sixth (thick)

string at the bottom to the first (thin) string at the top. On these six lines, numbers represent the required frets. For example, an A note on the 2nd fret, third string, will be shown as a number '2' written on the third line down on the tab chart. Likewise, if the first string is to be played unfretted, '0' will be written on the highest string.

Notation and tab diagram

This is where the key signature and time signature are shown

72 This is the beats per minute (BPM)

0:51

2nd string 3rd fret 2nd string 1st fret 3rd string 2nd fret 4th string Open

3 1 2 0

CD time (where the part occurs on the original CD)

The note pitches and their rhythmic values are shown in the music notation. Here are the notes D C A and another D played as quarter notes. The tab shows where they occur on the fretboard.

Tabbed this issue

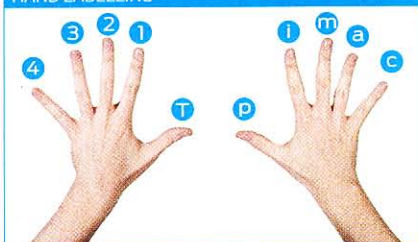
- 87 **JOHN LEE HOOKER**
Boom Boom
- 94 **MY CHEMICAL ROMANCE**
Famous Last Words
- 102 **IRON MAIDEN**
Holy Smoke
- 108 **FFAF**
Kicking And Screaming
- 114 **STRUM-ALONG: AVENGED SEVENFOLD**
Dear God (acoustic)
- 116 **NOVICE**
Quarter-tone bends
- VIDEO LESSONS:**
- 119 **PHIL DEMMEL**
- 121 **NEWTON FAULKNER**
- 123 **PAUL GILBERT**
- 124 **MODERN MASTERS**
- 127 **GET YOUR GRADES!**

You can get more from TG by understanding our easy-to-follow musical terms and signs...

The tab and notation system shown here is a thorough coverage of all guitar techniques used today. For quick reference, it has been divided into fretbox and technique definitions with short musical examples explaining how to play the printed music in the magazine. So if you're wondering how a hammer-on, pinch harmonic or a dive bomb is illustrated, look no further!

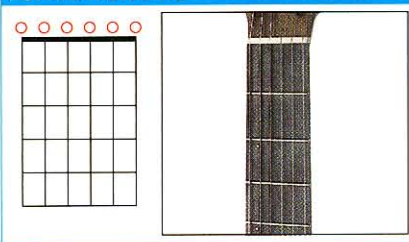
Fretbox examples with photos

HAND LABELLING



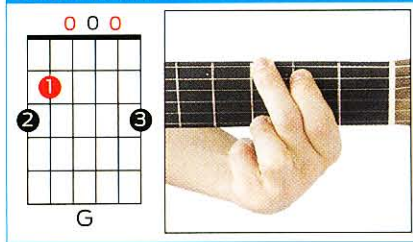
Here are the abbreviations used for each finger:
Fretting hand: 1, 2, 3, 4, (T)
Picking hand: p (thumb), i (index), m (middle), a (annular), c (little finger)

NUT AND FRETBOARD



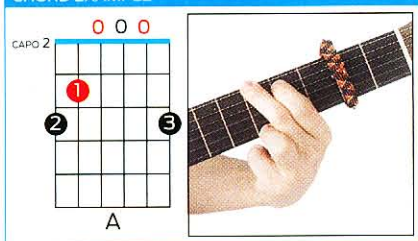
The fretbox diagram represents the guitar's fretboard exactly, as seen in the accompanying photo. This design is used for ease of visualising a fretboard scale or chord quickly.

CHORD EXAMPLE



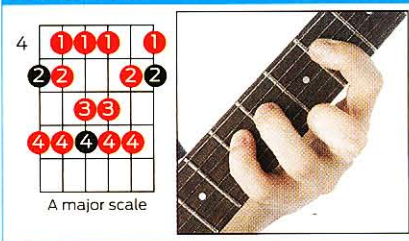
The G chord diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting hand finger. A black 'O' or circled number is the root (here, G).

CHORD EXAMPLE



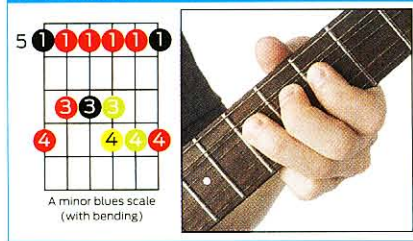
The blue line in the diagram represents a capo – for this A chord, place it at the 2nd fret. Capos change the fret number ordering – here, the original 5th fret now becomes the 3rd fret, 7th fret now 5th fret, etc.

SCALE EXAMPLE



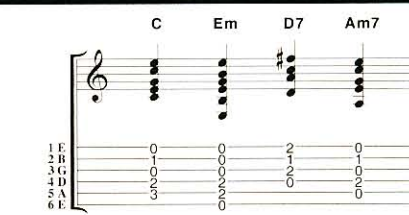
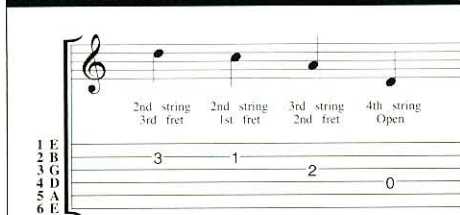
The fret box diagram illustrates the fret hand fingering for the A major scale. The photo shows part of the scale being played on the fourth string with fingers 1, 3 and 4.

BENDING EXAMPLE



The green and yellow fingerings show the size of a string bend. Green circles are two-fret bends (1 tone) and yellow circles are one-fret bends (1/2 tone). The photo shows a two-fret bend on the third string.

Treble clef and tablature examples



MUSICAL STAFF – The five horizontal lines for music notation illustrate a combination of note pitches and rhythms, and are divided by bar lines. TAB – Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are the fret numbers. The two staff and tab examples show four notes and then four chords. The chords are: C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).

Guitar technique examples

PICKING

DOWN & UP PICKING



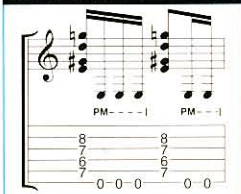
This diagram tells you the first note is to be down-picked and the last note is to be up-picked.

TREMOLO PICKING



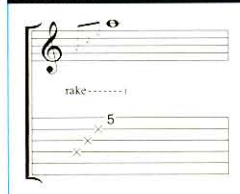
Each of the four notes are to be alternate picked (down and up picked) very rapidly and continuously.

PALM-MUTING



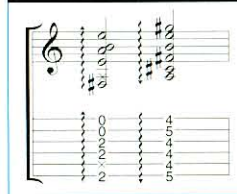
Palm-mute by resting the edge of your picking hand palm on the strings near the bridge saddles.

PICK RAKE



Drag the pick across the strings shown with a single sweep. This is often used to augment a rake's last note.

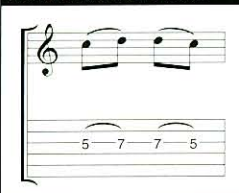
ARPEGGIATED CHORD



Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

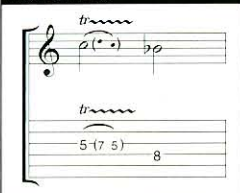
FRETTING HAND

HAMMER-ON & PULL-OFF



Pick first note and hammer-on with fretting hand for second note. Then pick the third note and pull-off for fourth note.

NOTE TRILLS



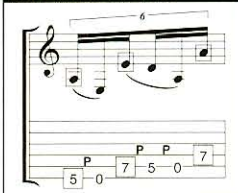
Rapidly alternate between the two notes indicated in brackets with fretting hand hammer-ons and pull-offs.

SLIDES (GLISSANDO)



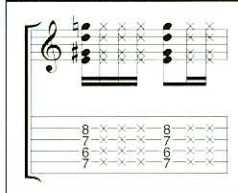
Pick first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

LEFT HAND TAPPING



Sound the notes marked with a square by hammering on/tapping with the fretting hand fingers.

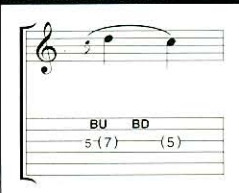
FRET HAND MUTING



X markings represent notes and strings that are muted by the fretting hand when struck by the picking hand.

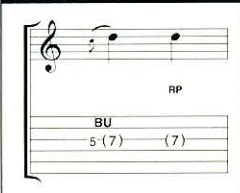
BENDING AND VIBRATO

BEND AND RELEASE



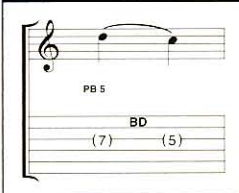
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

RE-PICK BEND



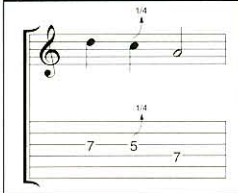
Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch shown.

PRE-BEND



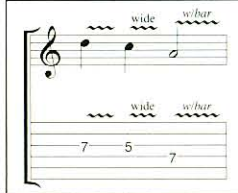
Bend the note up from the 5th fret to the pitch of the 7th fret note, then pick it and release to the 5th fret note.

QUARTER-TONE BEND



Pick the note and then bend up a quarter tone (a very small amount). This is sometimes referred to as a blues curl.

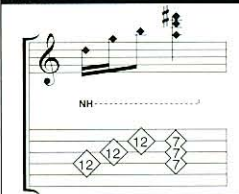
VIBRATO



The fretting hand vibrates the note by small bend ups and releases. The last example is whammy bar vibrato.

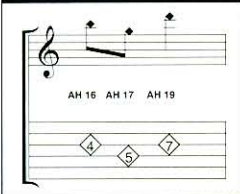
HARMONICS

NATURAL HARMONICS



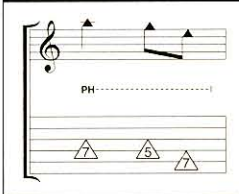
Pick the note while lightly touching the string directly over the fret indicated. A chiming harmonic results.

ARTIFICIAL HARMONICS



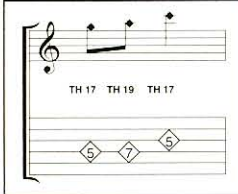
Fret the note as shown, then lightly place the index finger directly over 'x' fret (AH'x') and pick (with a pick, p or a).

PINCHED HARMONICS



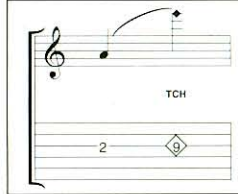
Fret the note as shown, however, dig into the string with the side of the thumb as you sound it with the pick.

TAPPED HARMONICS



Fret the note as shown, but sound it with a quick right hand tap at the fret shown (TH17) for a harmonic.

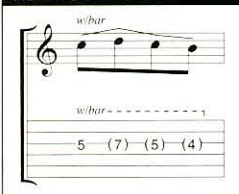
TOUCH HARMONICS



A previously sounded note is touched above the fret marked TCH (eg, TCH 9) for it to sound a harmonic.

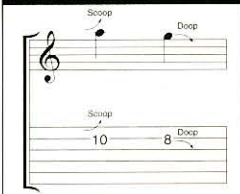
VIBRATO BAR/WHAMMY BAR

VIBRATO BAR BENDS



The note is picked as shown, then the vibrato bar is raised and lowered to the pitches shown in brackets.

SCOOP AND DOOP



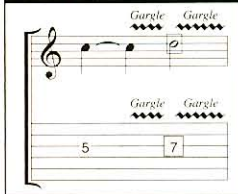
Scoop – depress the bar just before striking the note and release. Doop – lower the bar slightly after picking note.

SUSTAINED NOTE + DIVEBOMB



Note is sustained and then the vibrato bar is depressed to slack. A square bracket is used only if a long held note has a new articulation applied.

GARGLE



Sound the note and 'flick' the vibrato bar with the picking hand so it 'quivers'. This results in a 'gargling' sound!

CAPO

CAPO NOTATION



A capo creates a new nut so that the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

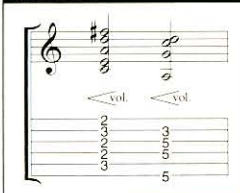
OTHERS

PICK SCRAPE



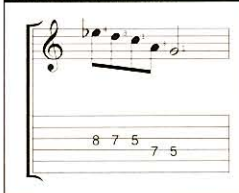
The edge of the pick is dragged either down or up along the lower strings to produce a scraped sound.

VIOLINING



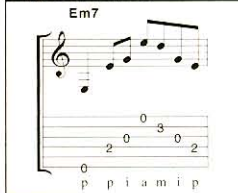
Turn volume control off, sound note(s) and then turn volume up for a smooth fade in. Referred to as 'violining'.

FINGER NUMBERING



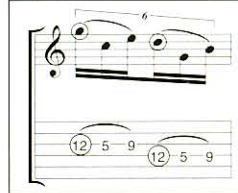
The numbers after the notes are the fingers required to play the fret numbers in the tab below.

PIMA DIRECTIONS



Any kind of fingerpicking requirements are shown at the bottom of the tab notation.

RIGHT HAND TAPPING



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.



John Lee Hooker
picks some cool
shuffle grooves

Guitar Rig 3

Wanna sound like John Lee Hooker? Then visit www.native-instruments.com/totalguitar to download the Guitar Rig 3 demo and the presets for *Boom Boom*!



John Lee Hooker

BOOM BOOM

Capture the Mississippi bluesman's classic boogie and add your own spin once you've mastered the original!

'BOOM BOOM'

WORDS AND MUSIC BY JOHN LEE HOOKER

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Originally recorded in 1961, *Boom Boom* is one of the most covered tracks in blues history, inspiring versions by The Yardbirds, The Animals and Dr Feelgood among others. Much of John Lee Hooker's recorded output – especially in the early days – only featured his guitar and foot tapping as accompaniment, though on this recording we have a full band, featuring bass, drums, piano and rhythm guitar.

Hooker's guitar was plugged straight into a small valve amp (usually a Fender) and any reverb effects would have been courtesy of the venue itself, or the recording studio at the mixing stage. Never one to use a pick, Hooker used a combination of thumb and fingers to coax often

syncopated lines out of his guitar. As a rough guide, try using your thumb for the strongest notes in each phrase (like bass notes that are played on the beat) and your fingers for mainly upstrokes (on the higher strings). This approach really helps with that blues 'shuffle' feel. ■ **RICHARD BARRETT**

Novice Watch

SLIDING

Pick a fretted note anywhere on the fretboard and then slide your finger up or down the string to another note, keeping pressure on the string. You'll create a second note at the fret where you 'land'.

Getting the sound



You don't need a hollow body to get the sound, but humbucking pickups will give the best results. Roll off the bass, keep lots of mid in the tone and adjust the treble to taste. We used a POD on the 'Small Tweed' setting and rolled back the guitar's tone to around 8.

JOHN LEE HOOKER: *Boom Boom* – Intro

TRACK 7

Boom Boom – Intro

Tempo: ♩ = 158

Key: E major (one sharp)

Time Signature: 4/4

Chords: N.C., E

Tablature:

```

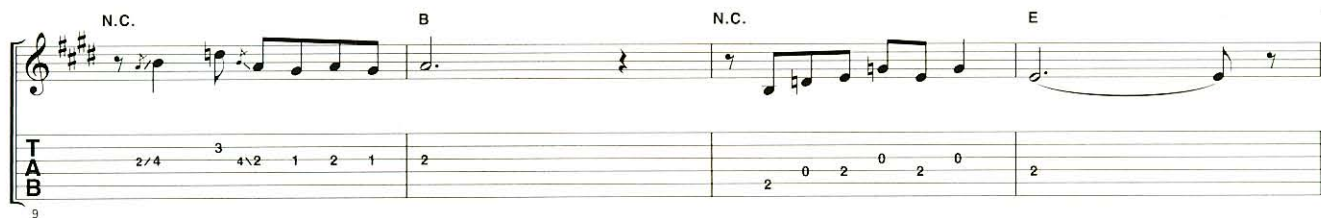
1. 3 4 3 4 2 0 2 2
2. 2 0 3 2 [2] 0 2 2
3. 3 4 3 3 2 0 2 0
4. 0 0 0 2 0 4 2 0 2 0 2
  
```

EBET ROBERTS / REDFERNS

GUITARS AND BACKING: RICHARD BARRETT

➔ JOHN LEE HOOKER: *Boom Boom*—intro (cont'd)

TRACK 7



There's a simple lick in bar 1 that is played again but with subtle variations every other bar. There are a lot of grace notes (notated as small notes and numbers in the tab), which can make the example tricky. Leave out the grace notes at first if you struggle.

BACKING—TRACK 8

JOHN LEE HOOKER: *Boom Boom*—verse

TRACK 7





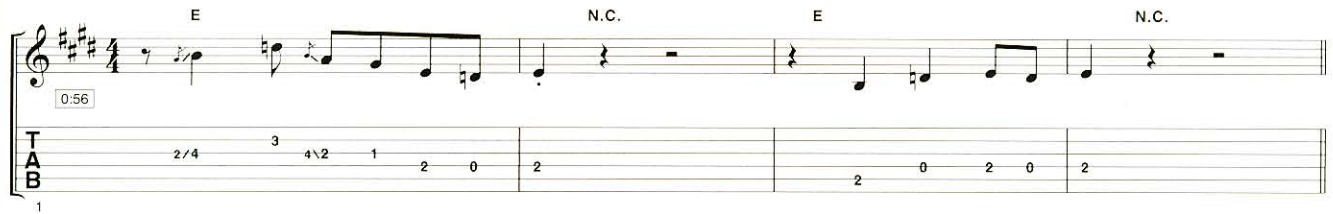
This is very similar to the intro except that this time the riffs and backing are in rhythmic unison rather than working in and out of each other. A listen to the audio on your TG CD should make this concept clear! Again, add in the grace notes later on if you're struggling.

BACKING—TRACK 8

JOHN LEE HOOKER: Boom Boom – solo**TRACK 7**

0:56

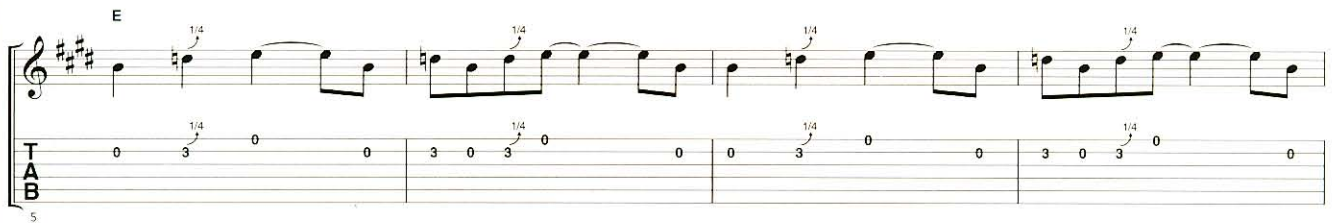
E N.C. E N.C.



TAB

1

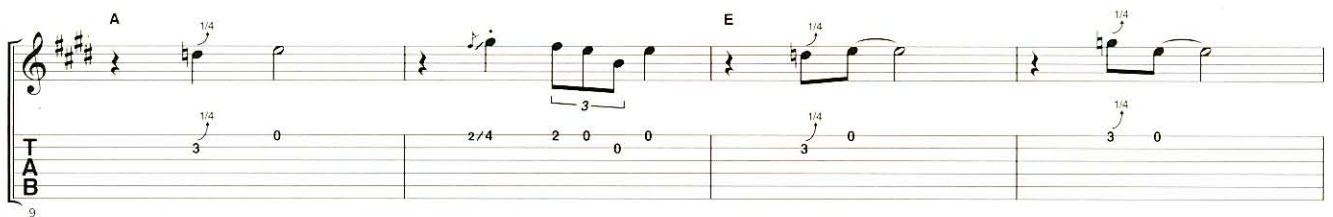
E



TAB

5

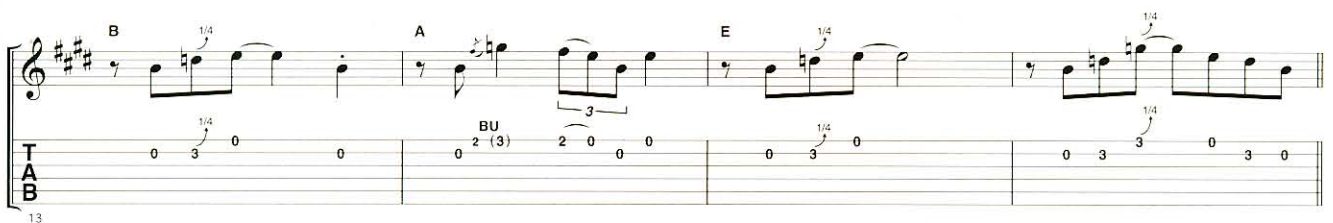
A E



TAB

9

B A E



TAB

13

➔ JOHN LEE HOOKER: *Boom Boom* – solo (cont'd)

TRACK 7

Musical notation system 1 (measures 17-20). The staff shows a melodic line in G major. The guitar tablature below includes bends (BU) and triplets (3) over measures 17, 18, 19, and 20. Measure 20 is in 2/4 time.

17

Musical notation system 2 (measures 21-24). The staff includes chord markers A and E. The guitar tablature shows various fret numbers and triplets (3) over measures 21, 22, 23, and 24.

21

Musical notation system 3 (measures 25-28). The staff includes chord markers B, A, and E. The guitar tablature shows fret numbers and triplets (3) over measures 25, 26, 27, and 28.

25

Musical notation system 4 (measures 29-32). The staff shows a melodic line. The guitar tablature includes triplets (3) and a 4/2 time signature over measures 29, 30, 31, and 32.

29

JOHN LEE HOOKER: Boom Boom – solo (cont'd)**TRACK 7**

33

TAB

37

TAB

The solo kicks in at the start of the second line of tab and follows a 12-bar blues format, three times over. In the key of E the chords will be E, A and B although these are often changed to E7, A7 and B7 for a bluesier sound. Look at each 12-bar section and try to spot the pattern.


BACKING – TRACK 8**JOHN LEE HOOKER: Boom Boom – outro riff****TRACK 7**

2:22


TAB

This simple lead lick features a quarter-tone bend (see Novice on p.116 for more on these string bends). If you can play the bend then you'll need to practise it on both the first and second strings.


BACKING – TRACK 8



Wanna sound like My Chemical Romance?
Then visit www.native-instruments.com/totalguitar to download the Guitar Rig 3 demo and the presets for *Famous Last Words*!



ON YOUR
TG
CD

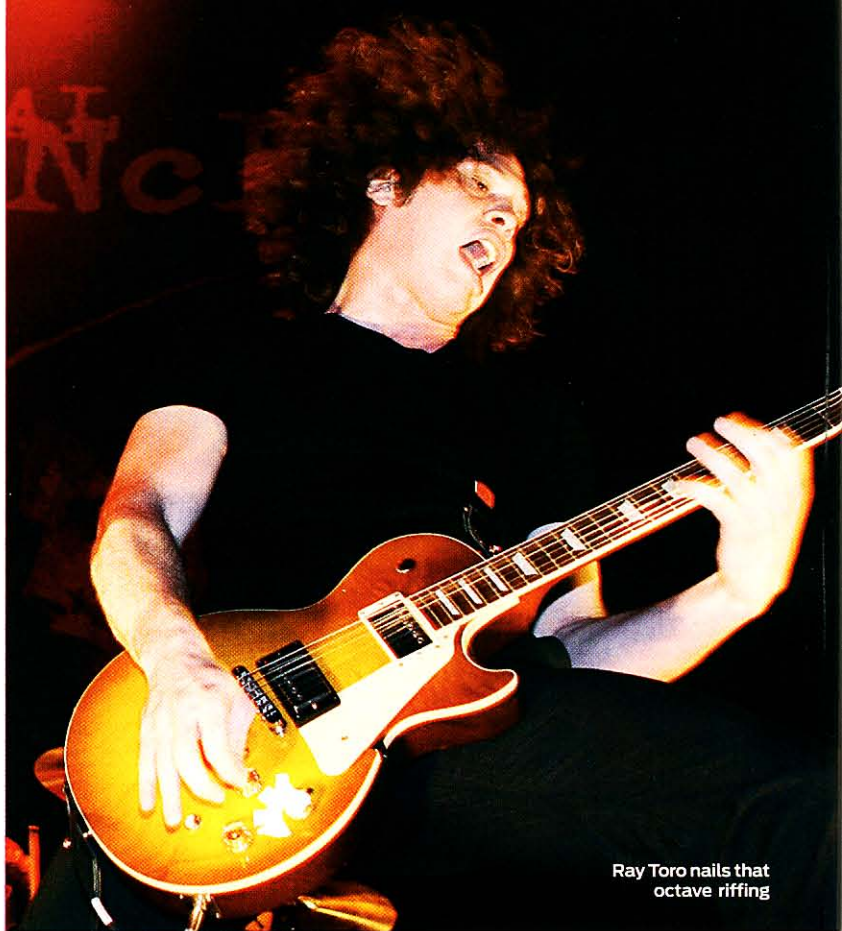


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My Chemical Romance

FAMOUS LAST WORDS

This track is a great test of your dynamic control of the pick. Just keep your hands off that volume knob!



Ray Toro nails that octave riffing

'FAMOUS LAST WORDS'
WORDS AND MUSIC BY
GERARD WAY, RAYMOND
TORO, FRANK IERO, MICHAEL
WAY, BOB BRYAR.
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The most important thing to consider when playing MCR's *Famous Last Words* is your control over the dynamics of your guitar. That means controlling how loud or soft each section is in order to create more drama in the music. A good test is to see if you have enough control to perform the entire range of volume without changing the volume or channel on your amp. The control comes from your ability to pick accurately. Your picking motion should stem from your wrist and feel relaxed, so try to prevent any tension as you pick. Practise alternating downstrokes and upstrokes (alternate picking) starting with big exaggerated movements, using about a millimetre of the tip of your pick to hit the string. This is your

maximum volume. Gradually make smaller and smaller movements and use less of your pick to hit the string as you play more quietly. Try to do this until it is almost inaudible. This technique is key to *Famous Last Words* and you can apply it to the rest of your playing, too. ■ CHARLIE GRIFFITHS

Novice Watch

OCTAVES

An octave is the distance in pitch between two notes with the same name. It's equal to 12 semitones on the fretboard. To hear how it sounds play an open string, then the note at the 12th fret on the same string.

TINA KORHONEN / RETNA

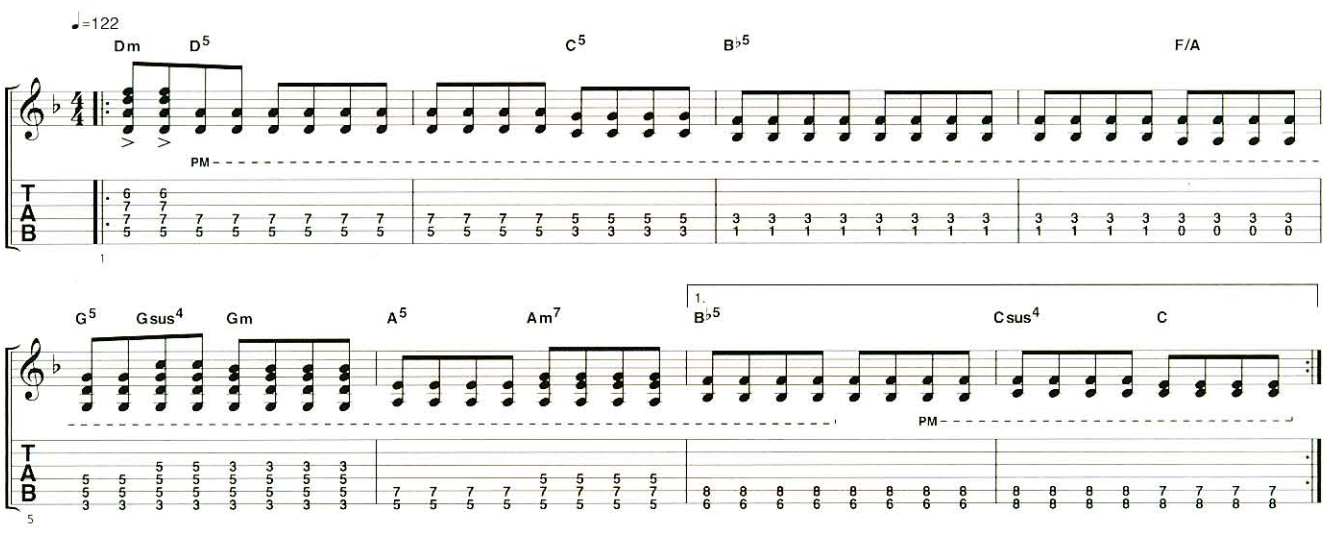
Getting the sound



Ray Toro used a Marshall JCM800 in the studio sessions for *The Black Parade*, and he probably used an overdrive pedal too. Use plenty of midrange for the high gain sounds and use your guitar's volume knob to lower the gain instead of changing channels on your amp.

MY CHEMICAL ROMANCE: *Famous Last Words* – Intro

TRACK 9



Chords: Dm, D⁵, C⁵, B⁵, F/A, G⁵, Gsus⁴, Gm, A⁵, Am⁷, B⁵, Csus⁴, C

TRACK 9

First, roll back the volume knob on your guitar until the distortion cleans up sufficiently. Use a light pick attack on the notes and a moderate pressure when palm-muting. Apply more pressure when you reach the final bar, leading into the pre-verse riff.

TRACK 9

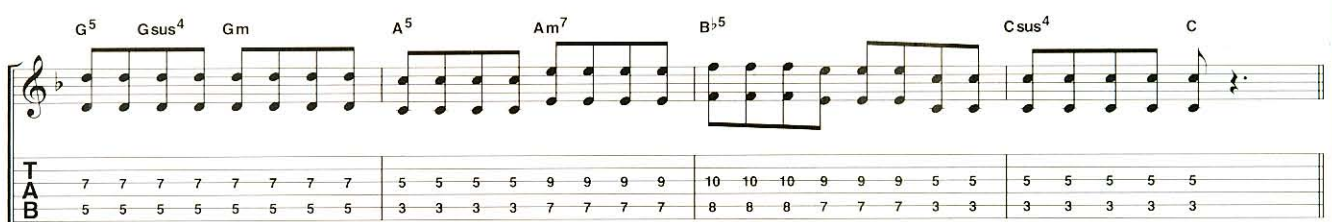
Quickly bring your guitar up to its highest level using your guitar volume knob and also by employing a confident pick attack on the strings. Be careful not to over-do the quarter-tone bends. They should just add a slight bluesy edge!

TRACK 9



MY CHEMICAL ROMANCE: Famous Last Words – verse 1

TRACK 9



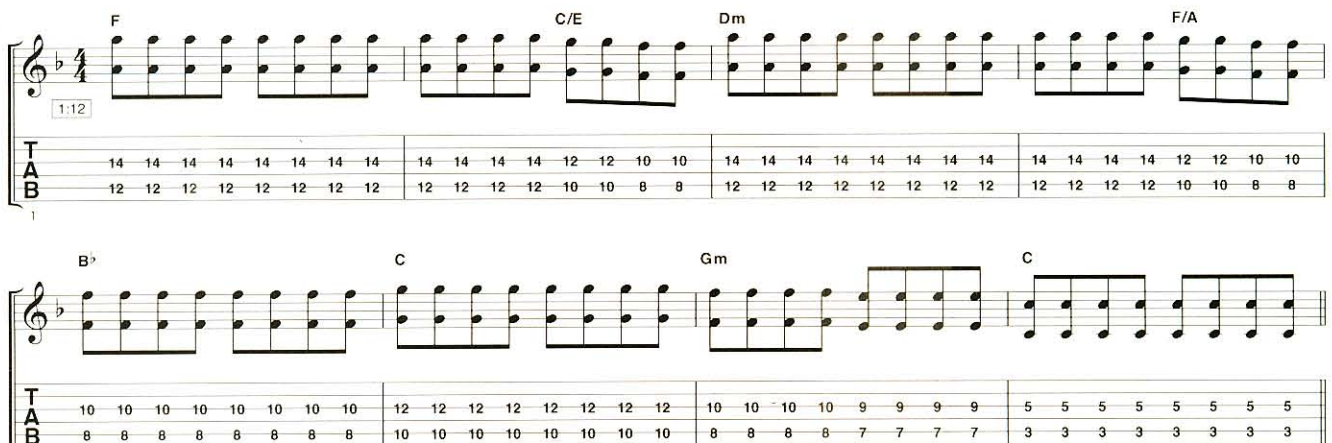
Chords: G⁵, Gsus⁴, Gm, A⁵, Am⁷, B^{♭5}, Csus⁴, C

13

This section is comprised entirely of octave shapes. Each diad (two notes played together) is made up of a root note and its octave, which is a good way to beef up any melody so that it doesn't get drowned out by the rest of the band. BACKING – TRACK 10

MY CHEMICAL ROMANCE: Famous Last Words – chorus 1

TRACK 9



Chords: F, C/E, Dm, F/A, B[♭], C, Gm, C

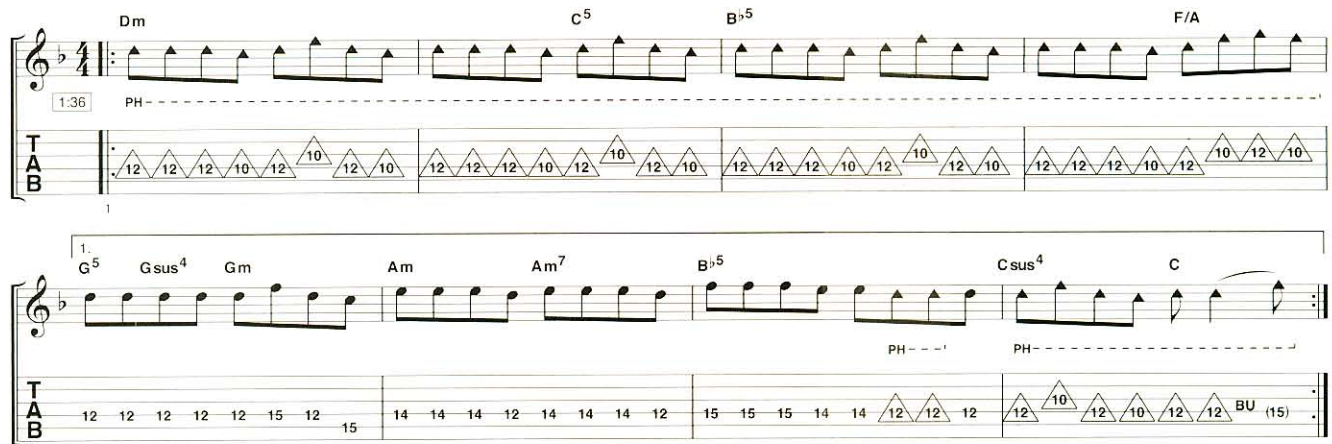
1:12

5

These octaves should be played with your first finger on the fifth string and either your third or fourth finger on the third string. This will allow you to keep your fingers in contact with the unused strings in order to keep them muted. BACKING – TRACK 10

MY CHEMICAL ROMANCE: Famous Last Words – verse 2

TRACK 9



Chords: Dm, C⁵, B^{♭5}, F/A, G⁵, Gsus⁴, Gm, Am, Am⁷, B^{♭5}, Csus⁴, C

1:36

5

MY CHEMICAL ROMANCE: Famous Last Words – verse 2 (cont'd)

TRACK 9

The notes shown in triangles are pinched harmonics. Pick each note with a downstroke and, as you do this, allow the side of your thumb to momentarily make contact with the string. Experiment with picking along different parts of the string to find the strongest harmonics.

BACKING – TRACK 10

MY CHEMICAL ROMANCE: Famous Last Words – chorus 2 ending

TRACK 9

Notice the change on the offbeat of beat 2 in bar 1. Try to play a little louder on beats 1, 2& and 4 to help you feel the change. In bar 2 the first change is on beat 1&, then on beats 3 and 4 respectively.

BACKING – TRACK 10

MY CHEMICAL ROMANCE: Famous Last Words – solo

TRACK 9

MY CHEMICAL ROMANCE: *Famous Last Words* – solo (cont'd)

TRACK 9

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, the chords Dm, C, Bb, F/A, Gm, and F are indicated. The melody consists of a series of eighth and quarter notes, with some notes beamed together. Below the staff, the guitar tablature is provided, showing fret numbers (10, 13, 15, 12, 13, 14) and the letters 'BU' (bend) and 'TAB' (tapping) indicating specific techniques.

[illegible]

This solo is in the key of D minor (D E F G A B, C). Practise two or four-bar sections before linking them together. Stay relaxed when tremolo picking by moving from your wrist. The final bends should be played confidently to create a contrast going into the bridge.

BACKING – TRACK 10

TRACK 9

BACKING – TRACK 10

TRACK 9

BACKING – TRACK 10

MY CHEMICAL ROMANCE: Famous Last Words – final chorus

TRACK 9

This chorus has a few variations that involve sliding up to the higher regions of the fretboard. As the frets are quite closely spaced up here, you may be more comfortable fretting the third string notes with your third finger rather than your fourth.

BACKING – TRACK 10

MY CHEMICAL ROMANCE: *Famous Last Words*—outro

TRACK 9

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part and a bass part, both in the key of B-flat major and 4/4 time. The guitar part is written on a single staff with a treble clef, and the bass part is written on a single staff with a bass clef. The score is divided into two systems, each containing four measures. The guitar part features a melodic line with various chords indicated above the staff: F5, C/E, Dm7, F/A, Bb5, C, Gm, C, and C/Bb. The bass part provides a rhythmic accompaniment with fingerings indicated by numbers 1-4 and 10-13. The score is presented in a clean, black-and-white format with a white background.

Guitar Part:

- Measure 1: F5 (F5)
- Measure 2: C/E (C/E)
- Measure 3: Dm7 (Dm7)
- Measure 4: F/A (F/A)
- Measure 5: Bb5 (Bb5)
- Measure 6: C (C)
- Measure 7: Gm (Gm)
- Measure 8: C (C)
- Measure 9: C/Bb (C/Bb)

Bass Part:

- Measure 1: 13 10 10 13 10 10 13 10
- Measure 2: 10 13 10 10 10 11 10 10
- Measure 3: 13 10 10 13 10 10 13 10
- Measure 4: 10 13 10 10 10 11 10 10
- Measure 5: 13 10 10 13 10 10 13 10
- Measure 6: 10 13 10 10 10 11 10 10
- Measure 7: 13 10 10 13 10 10 13 10
- Measure 8: 10 13 10 10 10 11 10 10

Leave your first finger on the third string when you play the second string. Make sure you prevent the notes from ringing out over each other by slightly releasing your finger pressure as you move from string to string.

BACKING – TRACK 10

Guitar Rig 3

Wanna sound like Iron Maiden? Then visit www.native-instruments.com/totalguitar to download the Guitar Rig 3 demo and the presets for *Holy Smoke*!



ALSO AVAILABLE: IRON MAIDEN: SOMEWHERE BACK IN TIME: THE BEST OF 1980-1989 (GUITAR TAB/VOCAL, 96PP, £16.95, REF: AM995764) TAB TRANSCRIPTIONS OF 14 OF THE BAND'S BIGGEST TRACKS FROM THE '80S, INCLUDING 'RUN TO THE HILLS', 'THE NUMBER OF THE BEAST', 'THE TROOPER', '2 MINUTES TO MIDNIGHT', 'WASTED YEARS', 'CAN I PLAY WITH MADNESS' AND 'THE EVIL THAT MEN DO'. AVAILABLE FROM: WWW.MUSICROOM.COM

Iron Maiden

HOLY SMOKE

Get the Maiden sound by moving arpeggios around the fretboard. But watch out for that key change!

"HOLY SMOKE"

WORDS AND MUSIC BY STEVE HARRIS

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Several of Iron Maiden's most memorable riffs are based around repeating phrases shifted around the neck into different positions. The intro riff to *Holy Smoke* also follows this approach, shifting a simple E major arpeggio that contains the notes E, G# and B around the fretboard. These notes are taken from the E major scale (E F# G# A B C# D#) – the main key centre of the whole track. This riff is moved around the fretboard to give B, D and A major arpeggios.

The D major arpeggios are non-diatonic, which means they contain notes that aren't from the key of E major (the key of E has a D#, not a D natural). In fact, most of the verse and chorus riffs include non-diatonic chords and notes, giving a tonality

much more like E minor at times. You couldn't say *Holy Smoke* is in E minor, though. In fact, the frequent forays into other keys make the tonal centre difficult to pin down. This is because rock rarely sticks to the rules of music theory. Rock 'n' roll is all about breaking the rules! ■ STEVE ALLSWORTH

Novice Watch

MODULATION

This is when a piece of music changes from one key to another. The solo in *Holy Smoke* starts out in the key of E major until bar 17 when it changes to F# minor. The solos also include notes from other keys, too.

Getting the sound



A NWOBHM sound is the order of the day here! Use a guitar equipped with a humbucker in the bridge position and use lots of Marshall-style valve distortion with plenty of mid range boost. Avoid using the 'scooped' mid range sound of modern heavy metal.



Dave Murray: his soloing chops are on fire in *Holy Smoke*!

KEVIN ASTRADA / RETNA

IRON MAIDEN: *Holy Smoke* – intro

TRACK 11

♩ = 156

E

B

D **A** **E**

TAB

7 6 7 6 9 6 7 | 6 9 6 7 9 | 7 6 7 6 9 6 7 | 6 9 6 7 9

5 4 5 4 7 4 | 4 5 4 7 5 7 | 6 7 6 9 6 7 6 | 9 6 7 6 9 7 6 7

GUITARS AND BACKING: STEVE ALLSWORTH

IRON MAIDEN: *Holy Smoke*—intro

TRACK 11

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in the key of D major (indicated by two sharps: F# and C#). The guitar part is written in standard notation on a single staff, while the bass part is written in standard notation on a single staff. Below each staff are corresponding guitar and bass tabs, respectively. The guitar tabs use numbers 1-9 to indicate fret positions, and the bass tabs use numbers 1-5. The score is divided into four measures, each labeled with a letter: B, D, A, and E. The guitar part features a melodic line with a descending eighth-note pattern in the first measure, a descending eighth-note pattern in the second measure, a descending eighth-note pattern in the third measure, and a descending eighth-note pattern in the fourth measure. The bass part features a descending eighth-note pattern in the first measure, a descending eighth-note pattern in the second measure, a descending eighth-note pattern in the third measure, and a descending eighth-note pattern in the fourth measure. The guitar part ends with a double bar line and a repeat sign, while the bass part ends with a double bar line and a repeat sign.

This riff changes from a 'straight' feel, where all the chord changes (and riffs) start on the beat, to a 'pushed' feel where each new chord/riff is an eighth note earlier, on beat 4& of the preceding bar. Pick these pushed notes with upstrokes because they are on offbeats.

BACKING – TRACK 12

IRON MAIDEN: *Holy Smoke* – verse

TRACK 11

Strum the offbeat chords with upstrokes. This allows you to follow a regular alternate strumming pattern where the onbeat notes are played with downstrokes and the offbeat notes with upstrokes.

BACKING – TRACK 12

IRON MAIDEN: *Holy Smoke* – pre-chorus

TRACK 11

This section uses the same chords as the pre-chorus but in a different order. Keep your attention on using efficient fingerings. For example, use your third finger on the second string in the G5 chord and use the same finger as an 'anchor' to help you change to the D5.

BACKING – TRACK 12

IRON MAIDEN: *Holy Smoke* – chorus

TRACK 11

N.C.

1. 2. E⁵

0:58

TAB

1 7 5 7 5 7 7 7 5 7 5 7 7 7 5 7 5 5 4 7 7 5 7 5 5 4

For the two 7th fret notes at the end of bar 1, either use your third finger to barre across the strings or fret each note with your third and fourth fingers. The first approach can cause the notes to ring out together, while the latter approach requires strength in your fourth finger.

BACKING – TRACK 12

IRON MAIDEN: *Holy Smoke* – solo

TRACK 12

[illegible]

TRACK 11

11

14

15

20

23

➔ **IRON MAIDEN: *Holy Smoke* – solo (cont'd)**

TRACK 11

There's a lot going on here, from whammy bar noises, trills and harmonics to tapping and more conventional pentatonic licks. Practise your favourite short sections on their own and adapt them so that you can integrate them into your own arsenal of techniques.

BACKING – TRACK 12

IRON MAIDEN: *Holy Smoke* – ending

TRACK 11

N.C.

1. 2. E5

3:32

TAB

1 7 5 7 5 7 7 7 5 7 5 7 7 7 7 5 7 5 9 7 7 5 7 5 5 4 9 9 7 7

The only tricky bit here is getting to the final E5 chord quickly. You may prefer to play the G and F# notes immediately before the G at the 10th and 9th frets on the fifth string to make this change a little easier.

BACKING – TRACK 12

Guitar Rig 3

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Funeral For A Friend

KICKING AND SCREAMING

The Bridgend boys' one-finger powerchord approach makes this a great tune for beginners to try...

'KICKING AND SCREAMING'

WORDS AND MUSIC BY
MATTHEW LEE DAVIES,
KRIS ROBERTS, DARRAN
ANTHONY SMITH, RYAN
RICHARDS AND GARETH
BOYSTON DAVIES

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Funeral For A Friend's recent single *Kicking And Screaming* comes from their latest album *Memory And Humanity*. Here the band eschewed the Iron Maiden-inspired complex riffs and twin lead melodies that featured in their earlier work for a simpler, punky sound. The song begins with the repeating main riff belted out on the sixth string before being joined by some syncopated powerchords in the verse.

Darran Smith and Kris Coombs-Roberts detune their guitars to drop C# tuning (we've transcribed it as such), but it's possible to play the song in drop D tuning. If you choose drop D you'll need to play every note a fret lower to reach the correct pitch (Phil Demmel's *Bein' in the Trenches* Guide To Metal on p.119 shows you how to

Kris Coombs-Roberts
rocks out with one
finger powerchords



Novice Watch

DROP C# TUNING

DROP D# TUNING
Drop D tuning is when the sixth string is tuned down a tone from E to D. Drop C# tuning is the same as drop D, but all the strings are tuned down a further semitone (low to high, C# G# C# F# A# D#).

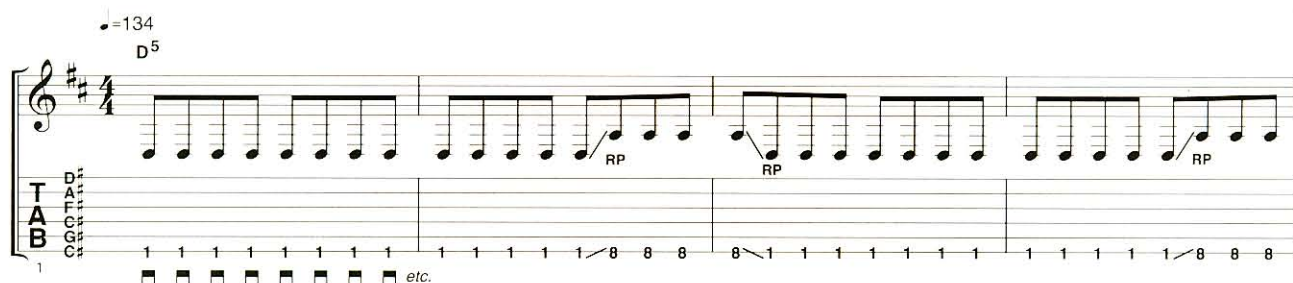
Getting the sound

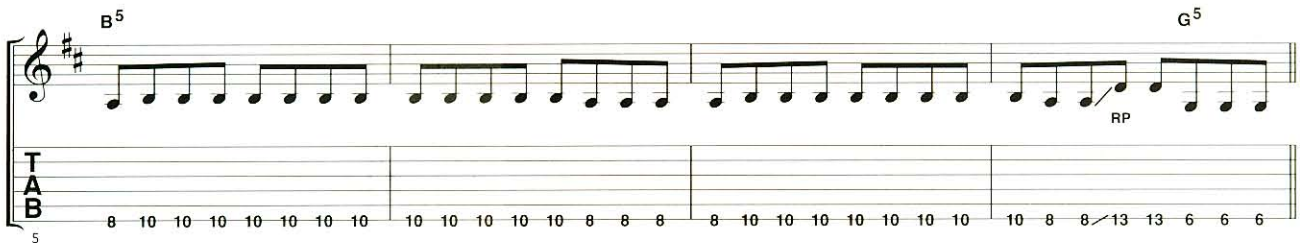


Darran Smith recently switched to a Blackstar Artisan 30 amp for clean sounds and a Bogner Überschall head feeding Blackstar cabs for the dirty sounds. He has a pedalboard that includes a Line 6 Echo Park delay, an MXR chorus and Boss Super Octave OC-3.

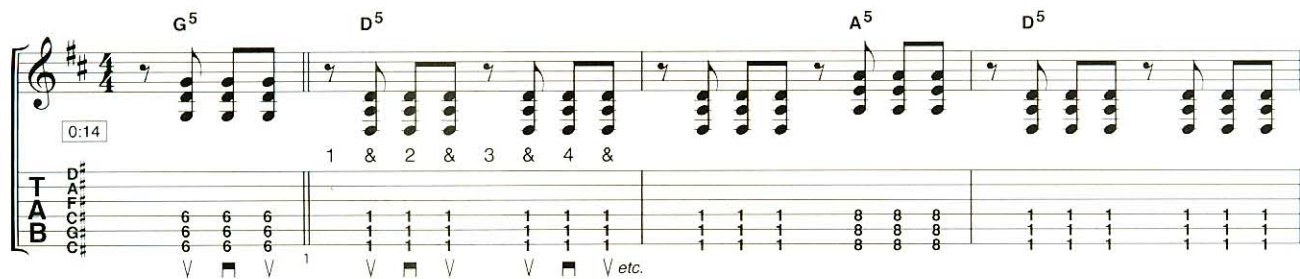
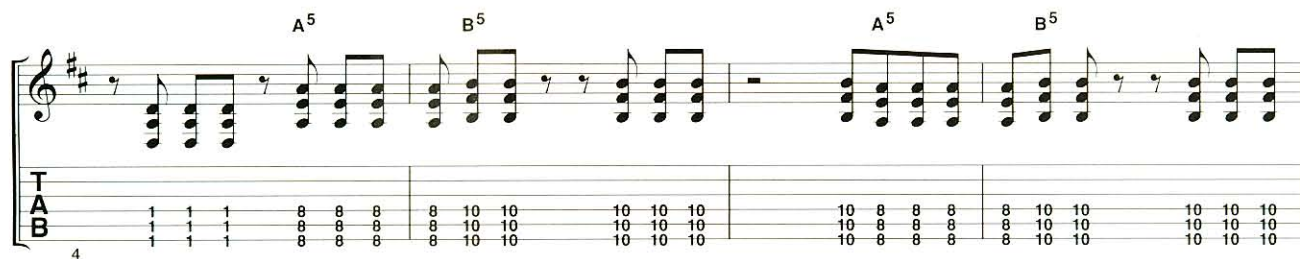
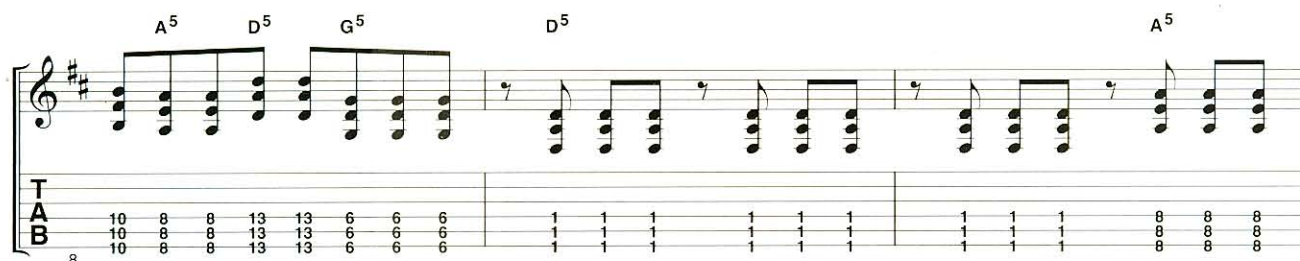
FUNERAL FOR A FRIEND: *Kicking And Screaming* – intro/verse riff

MP3 TRACK



FUNERAL FOR A FRIEND: Kicking And Screaming – intro/verse riff (cont'd)**MP3 TRACK**


You can fret the whole section using one finger if you like, but you'll probably achieve smoother changes if you use your third or fourth finger for the higher notes and your first finger for the notes lower down the neck. This way your hand doesn't have quite so far to move.

MP3 BACKING TRACK**FUNERAL FOR A FRIEND: Kicking And Screaming – rhythm guitar****MP3 TRACK**




MP3 TRACK

11

MP3 BACKING TRACK

MP3 TRACK

0:43

MP3 BACKING TRACK

FUNERAL FOR A FRIEND: Kicking And Screaming – drop-down

MP3 TRACK

0:57

D⁵

TAB

D A F# G A B C# D

1 1 1 1 1 1 1 1

As with the intro/verse riff, fret the first fret D notes with your first finger and use downstrokes throughout, gradually building up the intensity during the powerchords at the end of bar 2.

MP3 BACKING TRACK

FUNERAL FOR A FRIEND: Kicking And Screaming – middle section

MP3 TRACK

1:58

D⁵

TAB

D A F# G A B C# D

1 1 1 1 1 1 1 1 etc.

G⁵

TAB

5 1 1 1 3 3 3 5 5 5 6 6 6 8 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

D⁵ G⁵ D⁵

TAB

9 1 1 1 3 3 3 5 5 5 6 6 6 8 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 13 13 13 13

FUNERAL FOR A FRIEND: *Kicking And Screaming* – middle section (cont'd)

MP3 TRACK

Sheet music for the middle section of 'Kicking And Screaming' by Funeral For A Friend. The music is in G major (one sharp) and 4/4 time. It consists of two systems of music, each with a guitar staff and a tablature staff.

System 1:

- Chords: E⁵, F⁵, G⁵, A⁵, G⁵, A⁵, B⁵, D⁵.
- Tablature: 13, 1, 1, 1, 3, 3, 3, 5, 5, 5, 5, 6, 6, 6, 6, 8, 8, 8, 8, 6, 6, 6, 6, 8, 8, 8, 10, 10, 10, 13, 13, 13, 13, 13, 13, 13.

System 2:

- Chords: E⁵, F⁵, G⁵, A⁵, G⁵.
- Tablature: 1, 1, 1, 3, 3, 3, 5, 5, 5, 5, 6, 6, 6, 6, 8, 8, 8, 8, 6.

Use constant downstrokes throughout this part, being sure to use a firmer stroke for the accented beats. The rhythm itself is a basic eighth note pattern (count '1 & 2 & 3 & 4 &'), but the accents make it tricky to play. Practise one or two-bar sections at a time, starting slowly to begin with.

MP3 BACKING TRACK **END**

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CLOSING DATE 06/05/2009

STRUM-ALONG
learn how to play
'Dear God'
in 30 mins

ON YOUR
TG
CD

Avenged Sevenfold

DEAR GOD

Fed up of strumming the same old open chord shapes? Add interest with a few hammer-ons and pull-offs



Synyster Gates swaps his Schecter for an acoustic in *Dear God*

This track is a radical departure from the band's signature metal and hard rock sound. *Dear God* has more than a hint of country about it, and even includes some weeping pedal steel licks. The intro and verse feature a slick part-picked/part-strummed acoustic rhythm that's contrasted

with a riff-laden chorus (just strum the open chords on your songsheet opposite here). It illustrates how a few hammer-ons, pull-offs and slides can transform a simple chord sequence into a slick rhythm part.

You can use similar ideas in your own accompaniments. Try embellishing any basic strummed

rhythm part by mixing in some individual notes from the chords and experimenting with some nearby notes to hammer-on or pull-off to.

This song was recorded in drop standard tuning (DGCFA#D from low to high), but the backing track on your TG CD is in standard tuning so you can get playing easily. **PHIL CAPONE**

HAL HOROWITZ/GETTY IMAGES

AVENGED SEVENFOLD: *Dear God* – intro

TRACK 13

$\text{♩} = 70$

G D/F# Em Bm¹¹ C Gadd⁹

let ring – ¹ let ring – ² let ring –

1. D 2. D

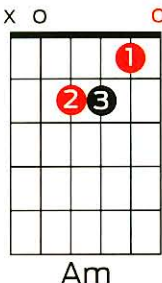
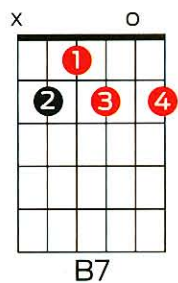
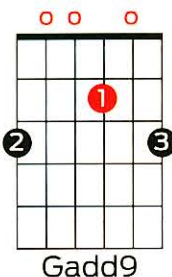
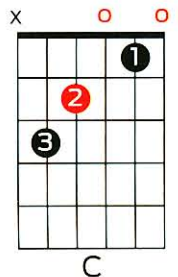
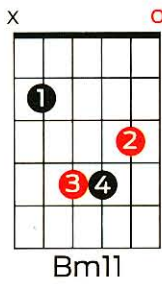
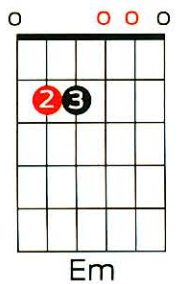
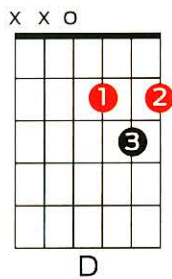
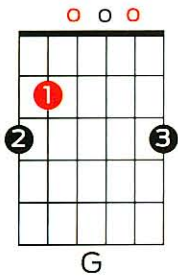
let ring – let ring –

TAB

Wherever a hammer-on is immediately followed by a pull-off (for example, on beat 2 of bar 1), place your fretting finger on the string firmly just behind the fretwire for the hammer-on. Then flick your finger sideways, effectively picking the string with your fret hand finger to create the pull-off note.

GUITARS AND BACKING: PHIL CAPONE

The Chords



You will need to learn these eight chords to play this tune.

'DEAR GOD'
WORDS AND MUSIC BY MATTHEW CHARLES SANDERS, JAMES OWEN SULLIVAN, BRIAN ELWIN
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VERSE 1

G D Em Bm11
A lonely road, crossed another cold state line
C Gadd9
Miles away from those I love
D
Purpose hard to find
G D Em Bm11
While I recall all the words you spoke to me
C Gadd9
Can't help but wish that I was there
D
Back where I'd love to be, oh yeah

CHORUS

G D Em D
Dear God the only thing I ask of you
C G
Is to hold her when I'm not around
D
When I'm much too far away
G D Em D
We all need that person who can be true to you
C G
But I left her when I found her
D
And now I wish I'd stayed
C D
'Cause I'm lonely and I'm tired
B7 Em D C
I'm missing you again, oh no
G
Once again

VERSE 2

D Em Bm11
There's nothing here for me on this barren road
C Gadd9
There's no one here while the city sleeps
D
And all the shops are closed
G D Em Bm11
Can't help but think of the times I've had with you
C Gadd9
Pictures and some memories
D
Will have to help me through, oh yeah

Repeat chorus

MIDDLE

Em B7
Well some search
C G
Never finding a way
Em B7
Before long
C G
They waste away
Em B7
I found you
C G
Something told me to stay
Em B7
I gave in
C G
To selfish ways
Am D
And how I miss someone to hold

When hope begins to fade

VERSE 3

G D Em Bm11
A lonely road, crossed another cold state line
C Gadd9
Miles away from those I love
D
Purpose hard to find

Repeat chorus

OUTRO (VOCAL AD LIB)

Em / B7 / C / G / (repeat to fade)

email us at
totalguitar.
novice@
futurenet.com



Quarter-tone string bends



Quarter-tones have a dissonant, clashing quality, so your first attempts may sound a bit lame. Prevent this by muting the string dead as soon as you reach the quarter-tone note, so you only really hear the path of the bend, not the actual quarter-tone pitch. ■



ON YOUR TG CD

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The score is written in 4/4 time, with a tempo of 108 beats per minute. The key signature is A major (three sharps). The guitar part features a melodic line with a mix of eighth and quarter notes, often beamed together, and includes a wavy line indicating a vibrato effect. The bass part provides a steady accompaniment with a mix of eighth and quarter notes, also featuring a wavy line for vibrato. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff is labeled with "A7" and "G7" chords, and the bass staff is labeled with "TAB" and "TAB". The guitar staff also includes a "1" marking, likely indicating a first fret position. The bass staff includes a "3" marking, likely indicating a third fret position. The score is presented in a clean, professional layout with clear notation and a white background.

ARPEGGIO

The notes of a chord played individually.

BARS/BAR LINES

Music is divided into groups of beats indicated by vertical lines in the notation.

CHORD

CHORD
Three or more notes played together.

INTERVAL

Interval
The distance in pitch between two notes.

LEGATO

LEGATO
Means 'smoothly' and often refers to hammer-ons, pull-offs and slides.

OCTAVE

Two notes with the same letter name played eight scale degrees apart (C D E F G A B C).

PULSE

PULSE
All music has a pulse – what you tap your foot to (the beat).

QUAVERS

Usually two notes are played for every beat in the music.

SCALE

Usually five or seven notes played one after the other.

SEMIQUAVERS

Usually four notes are played for every beat.

SEMITONE

SEMITONE
An interval equal to one fret.

STACCATO

STACCATO
Means 'short and detached', which involves quickly stopping the strings ringing in some way.

SYNCHRONIZED

A part that accents beats that aren't the main pulse of the song.

TONE

Interval
An interval equal to two frets on the guitar.

GUITARS AND BACKING: CHRIS BIRD

ANTHONY PIDGEON/RED FERN'S

Q&A

Your technical questions answered...

1. Arpeggio picking

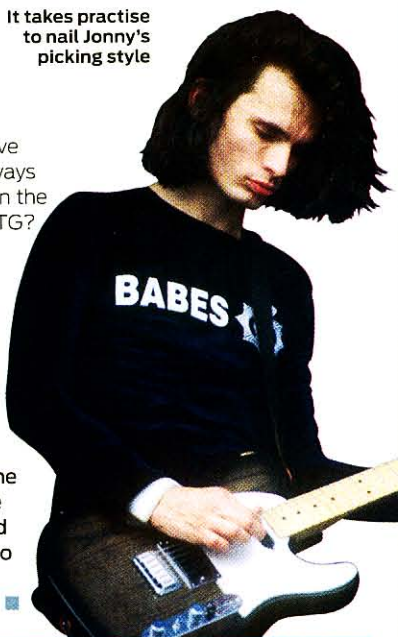
Q I've been trying to play *Street Spirit* by Radiohead but I've been struggling with the arpeggios in the main riff. I always pick the wrong strings. I can play it for a while, but when the fret hand part gets more complicated I get lost. Can you help, TG?

Thomas Smith, Bradford

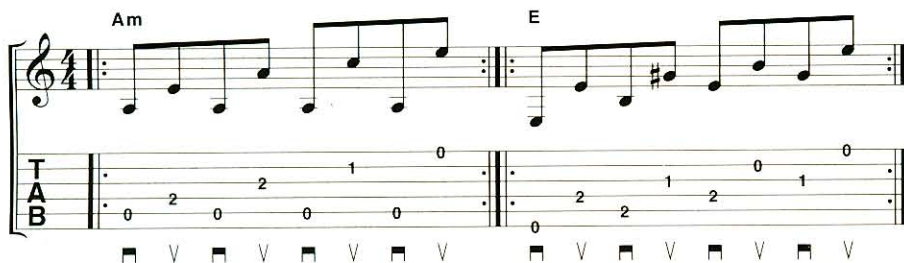
A *Street Spirit* features open chords played as arpeggios. It's difficult because you have to play strings that aren't next to each other, which means you have to use a wider picking motion. Try some picking exercises such as Example 2 below. For bar 1, hold down an Am chord. Fret the notes clearly then forget about your fret hand entirely – this is a picking

exercise! To begin with, repeatedly pick the first two notes of the bar with alternating downstrokes and upstrokes. As you gain confidence add in the next two notes, and so on until you can play the whole bar. Take the same approach with the E chord in bar 2 – play the first two notes to begin with and work up to the whole bar. ■

It takes practise to nail Jonny's picking style



EXAMPLE 2: picking open chords



Repeat these exercises for several minutes at a time. Play slowly and aim to make each note ring out clearly.

2. Slide trouble

Q Whenever I try and play a slide I find the notes die out and (no big surprise!) I get confused and fall off the neck! End of solo, and I'm annoyed with myself again! What can I be doing wrong?

Matt Langford, via email

A It sounds like you're not maintaining pressure on the strings while you play the slide and this is causing the string to go quiet. When you change from note to note, you'd normally lift your finger ever so slightly to make the position change a bit easier. If you try to play a slide using this method you'll end up muting the string, which, as you say, is the end of the solo! When you play a slide you use the vibration of the string from the last note you picked to keep the string ringing out. If you lift off at this point you'll stop it vibrating and it'll go quiet. So keep your finger hard against the fretboard as you slide. ■

3. Shredded skin

Q Hey TG dudes! I've only been playing since Christmas when my parents got me an awesome shiny new electric guitar, but my fingertips are shredded up! I mean, the skin is literally peeling off them and I was even bleeding yesterday. Is this normal 'cos it blimmin' well hurts!

Luke Whitmore, via email

A Don't worry, Luke! Most people's fingertips suffer during the first few weeks of playing guitar but it passes and your fingertips toughen up. In a couple of months you'll wonder what you were worried about. While we're glad you're practising hard, if you're bleeding when you're practising, you best take a day off! ■



4. Anchor fingers

Q What's the best way to improve my chord changes? I can play quite a few simple chords, like C, G, A, Am, E, etc, but I find changing between chords is quite tough. I can kind of manage it most of the time, but not very fast and it usually sounds quite rushed.

Rob Milligan, Luton

A Look for chords that share fingers. For example, if you're changing from C to Am your first and second fingers (on the second and fourth strings) can stay in the same place for both chords. You might hear this referred to as 'anchoring' with your fingers, because your fingers hold or 'anchor' you in place while you move your other fingers. A common beginner mistake is pulling your fingers away from the fretboard as you change chords. Try instead to keep your fingers close to the fretboard so you don't have to move so far for each chord change. ■

Don't leave home without 'em!

There are loads of scales and chords to learn, but *Total Guitar* reckons you should get to grips with these before attempting any others:

ESSENTIAL CHORDS

You should be able to play, and name, all of these chords from memory!



C



D



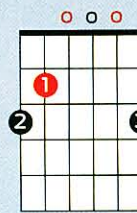
E



F



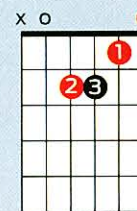
'Easy' F



G



A



Am



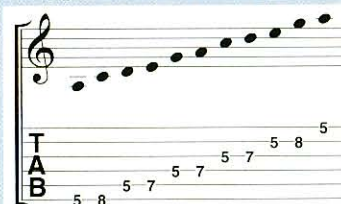
Dm



Em

A MINOR PENTATONIC SCALE

The minor pentatonic scale is the most commonly used scale in guitar playing. Every guitarist should know it by heart.





Phil Demmel

Learn about the dark art of metal guitar playing with the Machine Head guitarist's new series. First off, drop tuning!



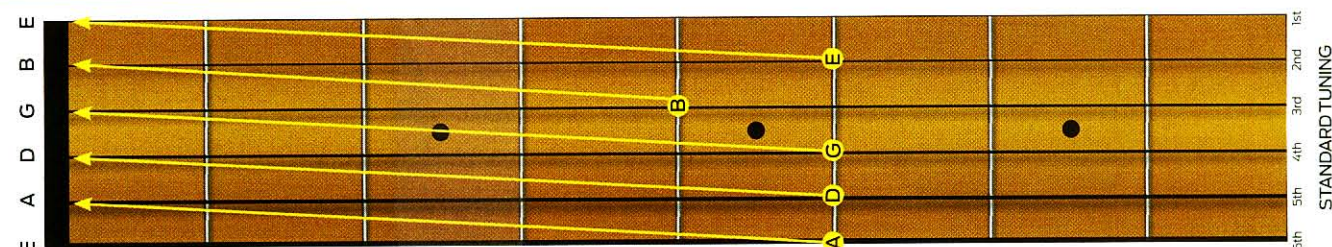
Unless you're an absolute beginner you probably know how to tune your guitar (if not, check out our simple guide at www.totalguitar.co.uk). There are six strings, each named after one of the first seven letters of the alphabet. From the fattest (sixth)

string towards the thinnest, the notes are EADGBE. It's common in heavy metal to detune the sixth string so it sounds two frets lower. This is called drop D tuning because the sixth string is 'dropped' down to a D note instead of an E (DADGBE). Drop D is a useful tuning, but Demmel likes to

go even lower to drop B tuning. This is essentially the same as drop D tuning except the sixth string is dropped by five frets and the remaining strings are dropped by three frets, giving the notes B F# B E G# C#. Our examples give directions for each tuning. **For more info visit www.machinehead1.com**

EXAMPLE 1: standard tuning

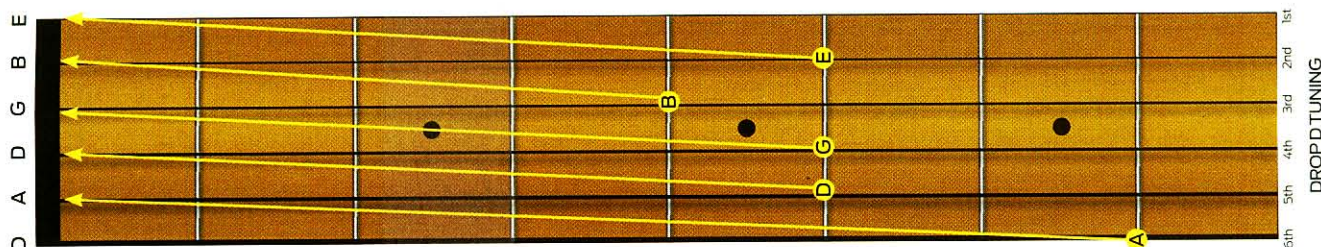
ON YOUR TG CD



If you haven't got a tuner, use the tuning notes on the TG CD to tune your guitar until it's approximately in tune. Check the tuning by fretting each string where the arrow begins and comparing the pitch of the note to the open string it's pointing to. They should sound the same.

EXAMPLE 2: drop D tuning

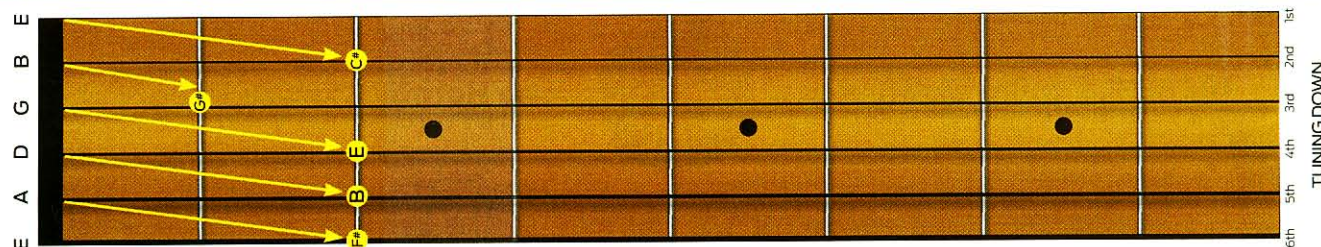
ON YOUR TG CD



If you want to tune to drop D, you have to release the tension in the sixth string until it sounds two frets lower. This means the fretted note at the 7th fret on the sixth string should now be in tune with the open fifth string. Only adjust the sixth string, though, not the fifth.

EXAMPLE 3: tuning down to drop B

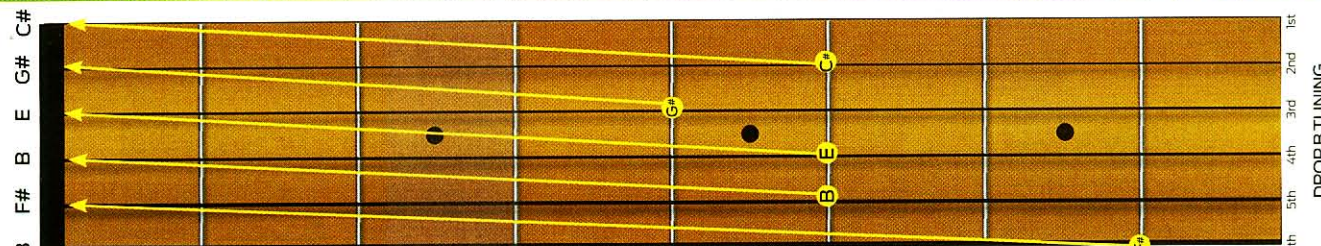
ON YOUR TG CD



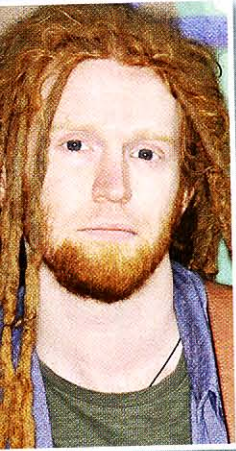
Starting in standard tuning, follow the arrow to tune the first string down until it sounds the same as the 2nd fret C# note on the second string. Repeat the process for the other strings, following the arrows to find the relevant note to tune to. The sixth string is the lowest so you have to tune it to the fifth string as follows...

EXAMPLE 4: drop B tuning

ON YOUR TG CD



Once you've tuned the first to fifth strings down you'll need to tune the sixth string. The fretted note at the 7th fret on the sixth string should sound the same as the (now down-tuned) fifth string. Note: the fingerings for drop B and drop D tunings are the same, but the strings sound three frets lower in drop B.



Newton Faulkner



In the last part of this series, Newton gives you a lesson in percussive guitar using just his thumb and little finger!

Newton's final instalment showcases his ability to combine conventional fingerpicking with a percussive bass and snare drum effect. The bass drum effect Newton creates is straightforward. He uses the bottom of his thumb to strike his guitar just above the sixth string, near

the bridge. Most importantly, he uses the soft fleshy part rather than his knuckle to achieve his sound.

The snare effect is more elaborate. As Newton picks the strings his little finger taps the guitar body. The key to this technique is keeping relaxed so that your finger doesn't tense up. If you're relaxed then your finger should

almost fall against the guitar, without you having to try too hard. As part and parcel of his snare slap effect, Newton's pick hand often strikes the muted guitar strings too, John Martyn style. This is a relatively easy percussive technique and a good way to help you play in time. ■ For more info visit www.newtonfaulkner.com

EXAMPLE 1: percussion tab and notation guide

ON YOUR TG CD

heel of picking hand above soundhole (bass boom)

picking hand fingertips below soundhole (snare slap)

fretting hand on the side of the Gtr. body (below where the neck joins the body)

picking hand finger nails strike lower side of the body

fretting hand - stems up
picking hand - stems down

Newton plays two percussive strikes in this piece. He uses a gentle tap with his fingertips for the snare slap and a bass boom played with the heel of his hand.

EXAMPLE 2: percussive piece

ON YOUR TG CD

Here, Newton's snare slap is an almost incidental part of his fingerpicking technique. As he picks the notes his little finger (c) is free to tap the body below the first string. Try to let your finger relax as you pick the strings. If you tense up you'll have to force yourself into position to play the percussive strike.

TRANSCRIPTION: RICHARD BARRETT



Paul Gilbert's School Of Shred

Go back to Bach with Paul as he puts an electric guitar twist on to one of the composer's classical pieces...



As a big classical fan, Paul Gilbert is a great advocate of transcribing pieces that weren't originally written or even intended for guitar. This is a fantastic way of coming up with new ideas because you'll have to find a way to play phrases that don't feel comfortable to you, and you won't

be limited by what you think you can physically play.

TG's example is the left-hand harpsichord part that opens Bach's *Prelude No.15* and is a great frethand workout on the guitar. Paul navigates the tricky arpeggios using string skipping. He also uses hammer-ons and pull-offs in this piece, which

means he doesn't have to pick every note. Try and relate each shape to the chord names written above each two-beat section, so your ears become accustomed to each one. It's also helpful to actually play the chord progression itself so you're familiar with the basic harmony. ■ For more information visit www.paulgilbert.com

EXAMPLE 1: Bach *Prelude No.15* extract

ON YOUR TG CD

Example 1: Bach *Prelude No.15* extract

Chord progression: D, Gmaj7

Tablature (Fretboard positions):

1 5 4 7 3 7 4 7 4 5 4 5 3 2 5 4 5 5 2 5 2 5 2 5 3

Chord progression: Cmaj7, A7

Tablature (Fretboard positions):

2 2 5 2 3 2 5 5 2 5 2 5 4 7 5 7 7 4 7 4 7 4 7 5

Chord progression: Dmaj7, G

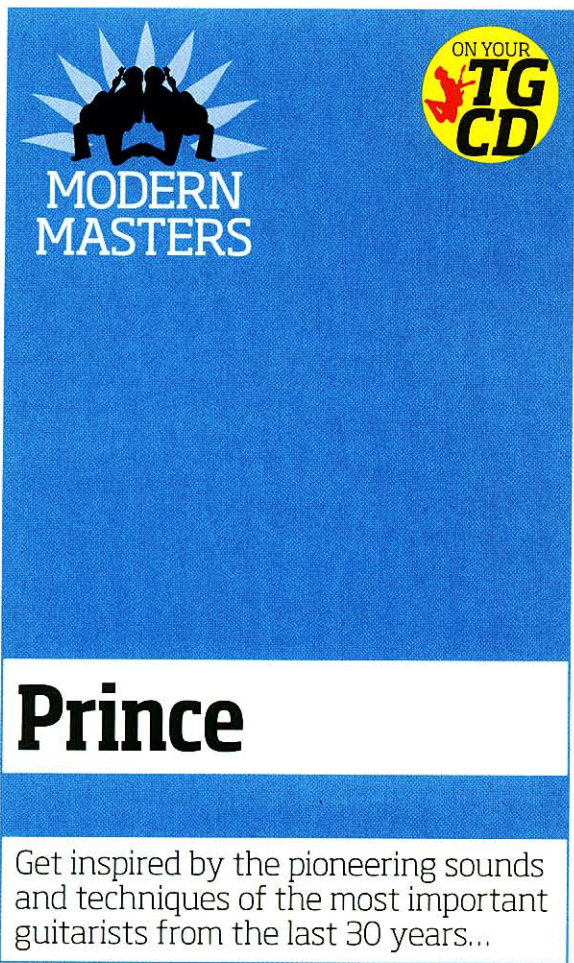
Tablature (Fretboard positions):

3 4 7 4 5 4 7 7 4 7 4 5 4 5 7 5 7 4 0 5 5

Paul uses the same fingering for Cmaj7 and Dmaj7 – the Dmaj7 is simply played two frets higher. Always look for similarities between chord shapes, arpeggios and scales because it makes it much easier to navigate through a complex classical piece like this. Don't forget to use drop D tuning so you can reach the low D!

TRANSCRIPTION: STEVE ALLSWORTH

JESSE WILD



Prince: loud and proud with one of his custom built beauties

Although Prince is known by most as a 'pop star' rather than a guitarist, anyone who has seen him live will know how insanely gifted he is on guitar (and just about every other instrument), with influences like Hendrix and Santana cropping up in his eclectic style. His collection

of unusually shaped custom guitars continues the theme of eccentricity, but Prince's mainstay is an inexpensive Hohner Telecaster copy he bought in 1980. Predictably, several companies have since reissued this guitar with varying degrees of accuracy and price.

Whatever guitar you use at home
you can recreate the sounds we've

used, although a singlecoil neck pickup is ideal for those killer funk sounds. Wah, delay and pitch shifter also feature in our examples, true to Prince's own complex rig, which over the years has included studio-style rack units, Boss pedals, Soldano and Mesa/Boogie amps with a range of different cabs. ■ **RICHARD BARRETT**

EXAMPLE 1: 'subliminal' rhythm guitar

ON YOUR TG CD

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The tempo is marked as ♩ = 79. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features chords: Gmaj⁷, Am⁹, and B[♭]maj⁷. The bass part features chords: Am⁹, Gmaj⁹, B[♭]maj⁷, and Am⁹. The score includes a w/pedal section with a sequence of plus signs and a cont. sim. section. The guitar part is marked with a 1 and the bass part with a 5.

Press your toes down on your wah-wah pedal in an eighth note rhythm and use a light delay set to around 400 milliseconds. This example is almost subliminal in the context of a song – the guitar part blending in with the keyboards and bass. Use a neck pickup with just a touch of overdrive and compression.

EXAMPLE 2: chord-based solo

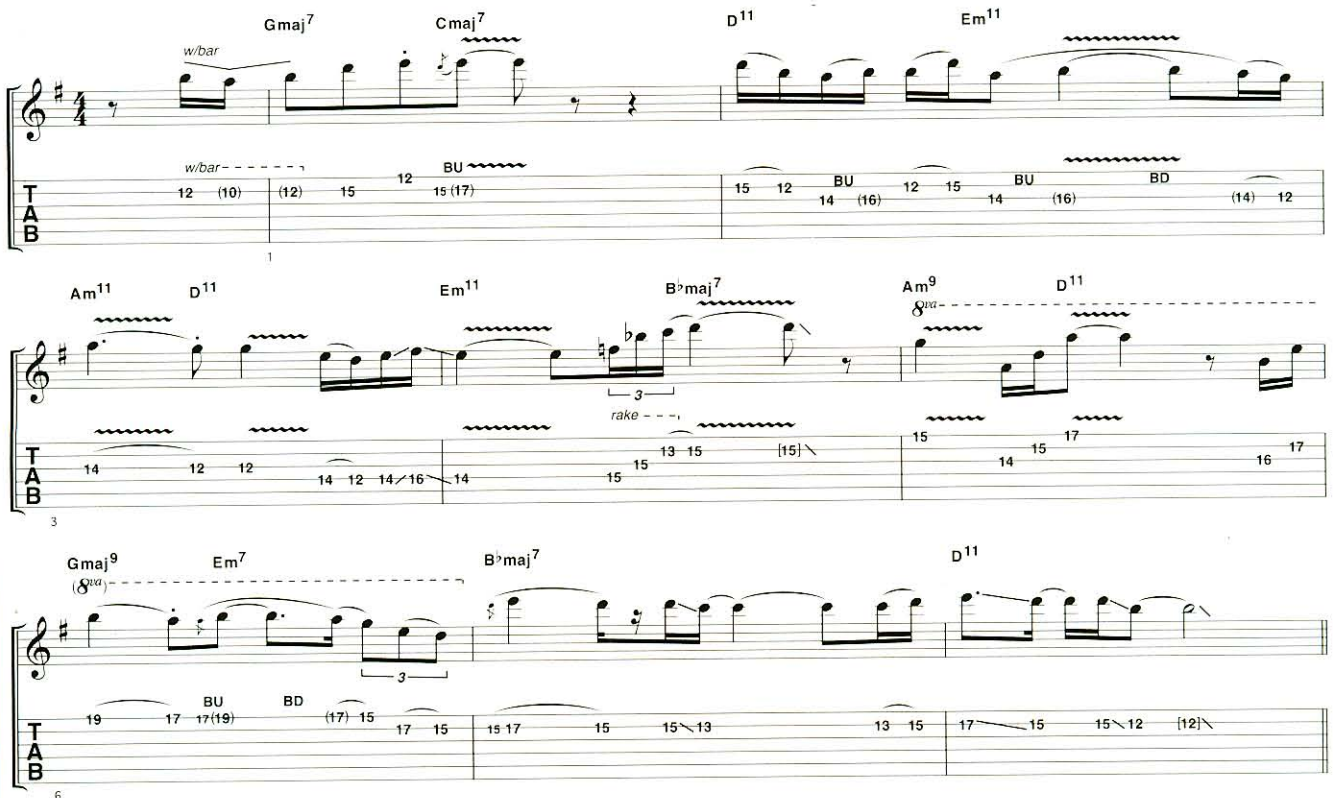
ON YOUR TG CD



Prince often includes partial chords in his solos and you'll often hear him 'superimposing' one chord over another for a jazzy and sometimes dissonant effect. In bars 7 and 8 we've used Dm7 and Em7 chords over the backing chords of B \flat maj7 and D11.

EXAMPLE 3: pitch shifter solo

ON YOUR TG CD



Using distortion, delay and a pitch shifter set to a perfect 4th above the original note, this solo showcases the more technical side of Prince's style with searing bends and pentatonic lines. The constant perfect 4ths generated by the pitch shifter also creates some unexpected dissonance, but this is typical of Prince's style.

Alternate picking



'Enough Said' has some funky riff sections, but you'll need to brush up on your alternate picking to perfect them

After the initial chord barrage of the opening bars you'll need to settle into some heavily palm-muted funky riffing. Example 1 below is one of those tricky riffs. In Example 1 you can see how to play the whole riff on the fifth string instead of crossing over to

the fourth. This has little effect on the difficulty of the fretting but it makes the pick-hand palm muting easier.

For Example 2, we've suggested two ways you could pick this riff, with a third approach shown in the video. Our first approach is to alternate-pick with a 16th note rhythm. So whenever

a note falls on or halfway through the beat, play it with a downstroke. Play any notes found in between these points with upstrokes. Our second pattern is 'economy picked'. So where two notes fall on adjacent strings you can use one pick stroke to pick both strings instead of picking twice. ■

New DVDs!

Rockschool DVDs accompanying the guitar grade books (Debut to Grade 3) are now available. For more info, as well as all technical exercises, videoke pieces and tips on aceing your exam, visit www.rockschool.co.uk or www.musicroom.com to order your copy.

EXAMPLE 1: *Enough Said* single string riff

ON YOUR TG CD

$\text{♩} = 100$
D⁹

PM throughout

TAB: 3 3 3 5 0 3 4 5 0 3 | 3 4 5 0 3 3 3 5

Pick direction: V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^

Playing this riff solely on the fifth string helps you to palm-mute evenly and alternate-pick smoothly. Base your alternate picking on a 16th note rhythm pattern. This means you count each beat as '1 e & a' and pick with alternating downstrokes and upstrokes.

EXAMPLE 2: *Enough Said* crossing strings

ON YOUR TG CD

Em⁷ A⁷

TAB: 7 5 7 7 5 7 5 7 | 7 5 7 5 5 7 5 6

Pick direction: V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^

While the first pattern we've shown follows a conventional 16th note alternate picking approach, the second is 'economy picked'. Look for the points where you have to play two consecutive notes on adjacent strings and use one pick stroke to pick both strings. This is more 'economical' than picking twice.

EXAMPLE 3: alternate picking exercise

ON YOUR TG CD

TAB: 9 10 12 10 9 10 12 10 | 9 10 12 9 12 10 9 10 12 9 12 10 | 9 10 12 9 10 9 12 10 9 10 12 10

Pick direction: V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^ V ^

etc.

Each bar is a separate exercise that you should practise in isolation at first. Start every beat in bars 1 and 3 with a downstroke. In bar 2 the triplet rhythm forces you to play upstrokes on beats 2 and 4.

Aural tests

Hone your listening skills in the final part of TG's series on RGT's Preliminary Acoustic Guitar Grade



Exam info

Obtain a FREE electric guitar exam info pack, detailing the requirements for all grades, by contacting RGT on 01424 222222 or download it at www.RGT.org.uk. The grade handbooks are available from www.BooksForGuitar.com.

When you're learning to play any musical instrument it's essential to develop an ear for rhythm, pitch and harmony. Rhythm refers to the pulse and timing of the music; pitch refers to how high or low the notes sound; and harmony refers

to the relative pitch of two or more notes played together.

RGT's aural tests are designed to help you develop the core listening skills a musician needs. They will test your ability to: maintain an even tempo; recognise a time signature; reproduce a rhythm; identify the

higher or lower of two notes; and recognise major and minor chords. If you can master these skills you'll find it easier to improvise with other players, compose your own music and simply be a better player. Below, we've provided some examples of the type of tests that will occur in the exam. ■

EXAMPLE 1: Preliminary Grade – rhythm test

ON YOUR TG CD

$\text{♩} = 100$

Tablature: 3 0 3 0 | 2 3 2 0 2 0 | 2 0 3 2 0 | 3 2 0 3

The examiner will play a four-bar melody (similar to our example) twice. During the second playing you should clap the pulse in time with the music. The time signature will either be 3/4 or 4/4 and you should state which. The examiner will then play a bar of the tune again and you should clap the exact rhythm.

EXAMPLE 2: Preliminary Grade – pitch test

ON YOUR TG CD

Labels: Lower, Higher, Higher, Lower, Lower, Higher

Tablature: 3 2 || 1 2 || 3 2

The examiner will play two notes in a row and, without watching him/her play, you should be able to say which note was the highest or the lowest.

EXAMPLE 3: Preliminary Grade – major chord harmony test

ON YOUR TG CD

Chords: G / / / | C / / / | D / / / | G / / /

The examiner will play a short chord progression and, without watching him/her play, you should be able to identify if the chords were all major or all minor. This is a typical major chord example. Listen out for the happy sound of major chords.

EXAMPLE 4: Preliminary Grade – minor chord harmony test

ON YOUR TG CD

Chords: Am / / / | Dm / / / | Em / / / | Am / / /

This is a typical minor chord example that you might encounter in your Preliminary Grade exam. Listen to the character of the minor chords compared to the major ones. They should sound dark and sad, compared to the bright, happy sounding major chords.

Rocked & Rated



132 The Daemoness Antichrist V... it makes one hell of a noise!

Reviews, buying advice and technical questions answered. All in language you understand

Reviews

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Ed's Shed

Welcome

This month we've sniffed out a diverse range of gear – making sure there's something for everyone. Small, affordable valve amps are becoming very popular, so we got four of 'em in a room, cranked them up and felt the warm glow of real tube tone. We also have a look at the Daemoness Antichrist V, Hofner Verythin and Line 6's new computer based amp modeller, POD Studio UX2. Next month, we'll be bringing you the new treats from this year's NAMM show!

Stuart Williams

Stuart Williams –
Reviews Editor



Best Buy

A TG Best Buy award is given to any piece of gear that scores five out of five for quality and value for money.



Group Test Winner

Every product in our Group Test is rated against its rivals. The winner receives this award.

Ratings

★★★★★

Superb: a Total Guitar Best Buy

★★★★☆

Excellent product, worth the money

★★★☆☆

Above average, worthwhile kit

★★☆☆☆

Think hard before parting with cash

★☆☆☆☆

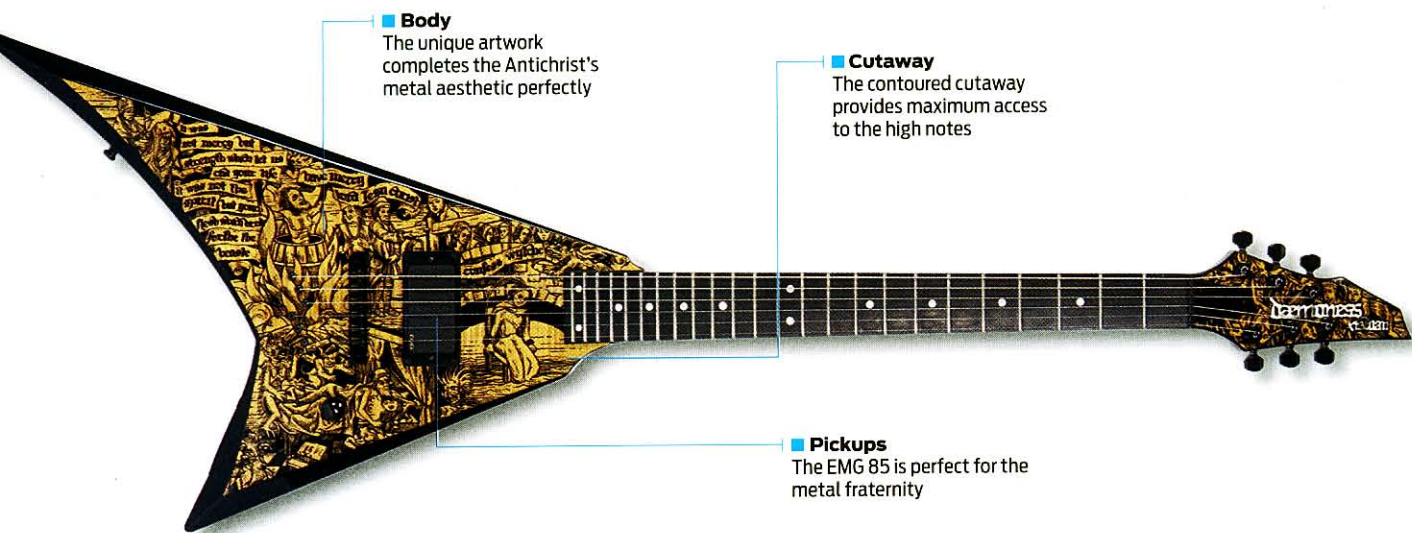
Don't even think about it



Rocked & Rated



"THE LOW ACTION MEANS
HOLDING DOWN POWERCHORDS
IS EFFORTLESS AND FAST LICKS
FLY OFF THE FRETBOARD"



Daemoness Antichrist V

FROM
£1,500

Custom builder takes on the giants with this evil looking axe

This is the brainchild of Bristol-based luthier and die-hard metallur Dylan Humphries. Humphries started repairing and building guitars in 2005 under the watchful eye of Tom Waghorn, a respected guitar builder based in the city. "I was lucky enough to meet Tom when he didn't have an apprentice. He liked what I did, so offered to take me on." Once he'd refined his craft, Dylan set about building what he calls "the ultimate metal guitar".

The sizzle: Humphries' roots are firmly planted in extreme metal, so he had a clear idea of the guitar's target market. "When I came up with the concept of this, I was thinking of the rhythm guitarist of a death metal band. This would be the guitar for them." One look at the guitar's amazing graphic confirms this. Painstakingly laid by hand onto the maple top and back, the

medieval drawings come from what Dylan refers to as "religious propaganda" with a few of his own designs used to fill out the body. Despite being visually intricate, spec-wise, Dylan has opted for a minimalist approach with a single EMG 85 and high-quality hardware from Schaller, Gotoh and Earvana.

We say: At a time when metal is riding a blood-tinged wave of success, there's a wealth of guitars to choose from, but it's clear that Humphries knows his onions. The Antichrist comes to us set up with one of the lowest actions TG has seen. As such, holding down powerchords is effortless, while fast licks fly off the fretboard so quickly that it almost becomes a fire hazard, and the contoured cutaway offers easy access all the way up to the 24th fret.

The solitary EMG 85 humbucker and the volume

control deliver a full blown aural assault, so it's unlikely that you'll be using the guitar for anything but hard rock and metal. Still, how many jazzers do you see rocking a guitar that depicts a witch being dunked?

We can't help but feel that the Antichrist would have benefited from a locking vibrato, an omission that was clearly made to maximise the striking aesthetic of the guitar. Despite this, the Antichrist knows exactly where it's coming from (hell, we reckon) and proves that handmade guitars aren't just eye candy, they can also slay with the best of 'em.

Stuart Williams

At a glance

Daemoness Antichrist V

BODY: Alder with maple top and back
NECK: Maple, 3 piece
FINGERBOARD: Ebony
SCALE: 25.5"
PICKUPS: EMG 85
CONTROLS: Master volume
HARDWARE: Black
FINISH: Custom aged woodcut
CONTACT: Daemoness Guitars 0117 927 2111
WEB: www.daemonessguitars.co.uk

SUMMARY

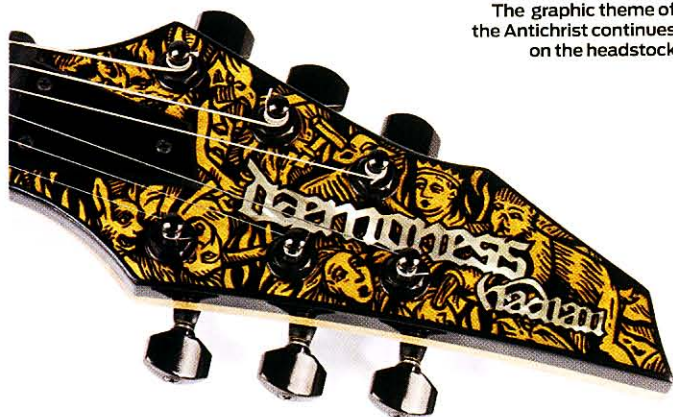
For: Exceptional playability, a metal fan's dream

Against: No Floyd, not very versatile

★★★★★

TG says... Shout at the devil!

The graphic theme of the Antichrist continues on the headstock



At a glance

Washburn WI26 Joe Trohman

BODY: Mahogany
NECK: Mahogany, set
FINGERBOARD: Rosewood with keyhole inlays
FRETS: 22
SCALE: 24 3/4"
PICKUPS: WB360 high-output humbuckers
CONTROLS: 2 volumes, 2 tones, 3-way pickup selector
HARDWARE: Chrome
FEATURES: Buzz Feiten tuning system
FINISH: White, black
CONTACT: Sound Technology 01462 480000
WEB: www.washburn.com

£389

By choosing a classic design, Joe's made a bargain axe that should be bulletproof against fashions

Headstock

Joe's scrawl is the only obvious thing that exposes the Fall Out Boy connection...

Fingerboard

...but über fans will know the keyhole inlays are a symbol that represents FOB

Pickups

Joe uses the bridge pickup, but the two 'buckers give loads of great tones

Washburn WI26 Joe Trohman

The Fall Out Boy guitarist lets his signature speak for itself...

You could accuse Fall Out Boy guitarist Joe Trohman of being a bit, well, boring. TG has played a few Washburn Idols now and, at a glance, this one isn't much different. No Monkey Grips or fluorescent finishes here. It all looks very... normal. Most guitarists use signature models to express their uniqueness. What was Joe thinking?

The sizzle: Digging a little deeper, it seems that Trohman and Washburn have been a bit clever. They've added some features that matter to gigging guitarists, without wasting time on expensive gimmicks. "I've always liked a bare-boned guitar," says Joe. "You've got two pickups, two volumes, two tones, a pickup selector and that's it."

For less than £400 you get pro features like the Buzz Feiten tuning system and Grover tuners, making this an unpretentious

guitar designed to play well, sound good and stay in tune.

We say: Let's say it first: this guitar is outrageously playable. Guitar necks are about personal preference, but string bending is super easy on this model. Live, Joe mostly uses a bridge humbucker, but we're glad he added a neck pickup and tone controls, because they make it loads more versatile.

Not a Fall Out Boy fan? Not an issue. The squiggle on the headstock and the keyhole inlays are the only clues that you're playing a signature axe, and it's no reason to miss out on this six string. As a typical mahogany-bodied guitar with two humbuckers, the WI26 is good at blues, classic rock, jazz and metal. And by choosing a classic design, Joe's made a bargain axe that should be bulletproof against changes in fashion.

Jonny Scaramanga

SUMMARY

For: Great value, not just for FOB fans

Against: Not very imaginative for a signature

★★★★★

TG says... Sugar, we're goin' down to the guitar shop

Simplicity is the key to the Joe Trohman model





Blackheart
Killer Ant



Group Test

Affordable valve amps

Valve amps aren't just the reserve of the aristocracy, and TG sets out to prove it with four low-powered beauties that will take your tone to another dimension...

WORDS HENRY YATES

INSIDE



Flip the page to find out which one won our Group Test head-to-head

Blackstar HT-5 mini-stack

Peavey ValveKing Royal 8

VOX AC4TV

ValveKing Royal 8



Blackstar



We ain't gonna lie to you – owning a valve amp isn't all peaches and cream. First to take the hit is your wallet, as you fork over one month's salary for the amp itself, another for FX pedals (no self-respecting valve amp includes them) and periodic tenners when the valves need replacing. Then it's your spine, as you hump that deceptively heavy combo up the venue stairs, and finally your eardrums, if you've chosen an old-school 'purist' model with one volume and no gain control.

And then – just as you're on the brink of defecting to the cheaper and infinitely more practical world of solid-state – you flick the switch, the lightbulbs glow in the back, the undiluted sound of rock 'n' roll barks forth and your face arranges itself into a massive grin. The technology might be half-a-century old, but the enduring truth is that *nothing* sounds

as good as genuine valves being pushed into distortion. That's why we put up with all the other shit.

It's a common misconception that you need a wall of Marshalls to nail that kind of killer tone. In fact – as evidenced by Jimmy Page's decision to record Led Zep albums using smaller valve models – it's often the case that low-watt amps have the sweetest sound.

Roar-some foursome

As the ultimate luxury for the guitarist, you might imagine the worldwide recession would have wiped out the demand for boutique valve amps. On the contrary, when TG headed out into the marketplace we found it

rammed to the gunnels with choice, overflowing with quality, and home to several young bucks jostling the old guard of VOX, Marshall and Fender.

We could have filled our boots. Instead, we reined ourselves in and chose four valve amps that we hope will rock your world. A VOX amp was always on the cards, and when the British legend offered to send us the spanking-new AC4TV (£218) before anyone else sees it, we weren't about to turn it down. A few phone calls later and it was joined by the Peavey ValveKing Royal 8 (£146), before we threw a couple of mini-stacks into the ring in the form of the Blackheart Killer Ant (£135) and the Blackstar HT-5 (£349). ■

"LOW WATT AMPS OFTEN SOUND THE SWEETEST - EVEN JIMMY PAGE USED SMALL VALVE AMPS TO RECORD LED ZEP"

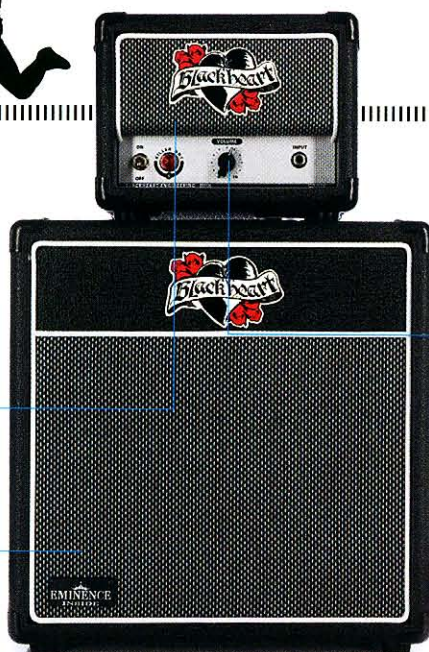
Blackheart Killer Ant

Stack attack!

£135

Head
The Killer Ant delivers 0.25 watts of tube power

Cabinet
The cab can dish out a beating with a 30 watt, 10-inch speaker



Volume
The Killer Ant takes a minimalist approach with just one volume knob!

Pound-for-pound, the ant is the hardest mutha in the animal kingdom, and it's a principle that Blackheart Engineering have applied to this small-but-deadly Class A mini-stack.

The sizzle: At just 0.25-watts, Blackheart has the Killer Ant head earmarked as a purchase for "apartment dwellers and recording sessions, delivering the tone and attitude you want when volume needs to be kept at bay". There's serious spec



at work, from the valve 'power block' to the boot-proof birch construction, but the knob count is firmly in the vein of old-school 60s models with just one master volume to play with ("the rest is up to you," says Blackheart). The

Killer Ant head can be paired to a 4x12 cab, but would look ridiculous atop anything other than the 1x10 BH110 cab.

We say: The Killer Ant is positively arrogant in its simplicity, and TG has to question whether this model will suit its target demographic. To get this Ant to roar, you have to drive the valves, which means cranking the volume, which means the bloke from downstairs banging a broom on the ceiling. Conceptually, that

got us frustrated, but the Ant fought back with a tone akin to an audio orgasm. Starting off warm and jangly, the output gets fat as you twist the volume, with frayed notes punching through the speaker and the valves responding to the light and shade of your dynamics. Screw the neighbours – we love it.

SUMMARY

For: Cool styling and heavenly tone

Against: We missed a tone control

☆☆☆☆☆

TG says: The purist's choice

At a glance

Blackheart Killer Ant

TYPE: Valve mini stack
OUTPUT: 0.25 watts
SPEAKER: 10" Eminence
VALVES: 2x 12AX7 [power block]
CONTROLS: Power, volume
SOCKETS: Input, output
WEIGHT: 5.5kg (head), 12.6kg (cab)
DIMENSIONS [HxDxW]: 200 x 250 x 185mm (head), 396 x 380 x 280mm (cab)
CONTACT: Loud Technologies 01494 557398
WEB: www.blackhearteng.com

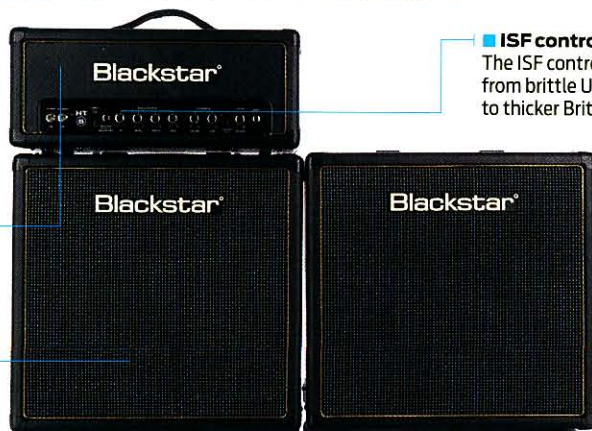
Blackstar HT-5 mini stack

Tall, dark and handsome

£349

Head
The HT-5H head is more tweakable than most with an array of controls

Cabinets
It's small, but with two cabs the HT-5 still rocks hard!



ISF control
The ISF control takes you from brittle US distortion to thicker British roar

Back in 2007, TG declared Blackstar's HT valve pedals "skull-cracking". Now, just as we finish bandaging the damn thing back up, the Brit up-and-comers send us this two-channel tower of power. Pass the aspirin.

The sizzle: The HT-5 mini stack might look a bit pricey, but this is serious artillery that outguns the competition on paper. In marked contrast to the Killer Ant, this stack's trump card is



a five-watt valve HT-5H head with a three-band EQ, ISF tone-shaping facility and a power amp section that "sounds full and toneful even at the lowest volume, producing the crunch

and break-up characteristics of a traditional 100W output but at much lower volume". Throw in a pair of meaty 1x10 HT-110 cabs and suddenly that £349 price tag doesn't look so steep.

We say: TG loves buttons and lights as much as the next gearhead, but a valve amp lives or dies on its raw tone. Happily, this one backs up Blackstar's claims, delivering a thick, vintage bark when you dig in with a pick and moving from a woolly British

roar to streamlined US filth with a turn of the intuitive ISF dial. Be warned that with no FX to hide behind and a tone whose genius hinges on what you do with your hands, this amp may embarrass novices, but if you've got the fire, this could be the one. Consider our skull cracked. Again.

SUMMARY

For: Good sonic options

Against: A bit expensive

☆☆☆☆☆

TG says: Worth the wedge

At a glance

Blackstar HT-5

TYPE: Valve mini stack
OUTPUT: 5 watts
SPEAKER: 2x 10" Celestion
VALVES: 1x ECC83, 1x 12BH7
CONTROLS: 3-band EQ, ISF, volume/gain
SOCKETS: Input, phones/emulated out, send/return, cab outs, footswitch
WEIGHT: 7.6kg (head), 10.6kg (per cab)
DIMENSIONS [HxDxW]: 228 x 443 x 229mm (head), 444 x 443 x 249mm (cab)
CONTACT: Blackstar Amplification 01536 312620
WEB: www.blackstaramps.co.uk

"THERE IS NO SOUND LIKE THE UNMISTAKABLE ROAR OF A VOX BREAKING INTO OVERDRIVE"

AFFORDABLE VALVE AMPS ★ **GROUP TEST**

Peavey ValveKing Royal 8

Hail to the King

£146

Inputs

Two inputs means the Royal 8 can cope with anything from a Tele to an active ESP



Dials

The master volume dial means you won't wake the neighbours

Chassis

It's what inside that counts: valves and an eight inch speaker

At a glance

Peavey ValveKing Royal 8

TYPE: Valve combo
OUTPUT: 5 watts
SPEAKER: 1x8"
VALVES: 1x 12AX7, 1x EL84
CONTROLS: Gain, tone, volume
SOCKETS: 2x inputs (low/high gain), headphone jack
WEIGHT: 9.6kg
DIMENSIONS [HxDxW]: 336 x 406 x 210mm
CONTACT: Peavey Electronics 01536 461234
WEB: www.peavey.com

With 44 years in the game and the patronage of everyone from Trivium to Bullet For My Valentine, Peavey doesn't need us to tell it what a legend it is. Let's hope this Class A combo is worthy of that iconic squiggle.

The sizzle: Just because Peavey has designed the Royal 8 for rehearsals doesn't mean it skimped on the spec. Apparently, this five-watt combo will supply the "punchy dynamics and tones



that inspired rock's greatest riffs", thanks to dual volume and gain controls that let us crank the power and preamp sections for different flavours of distortion. It's also the only contender to feature high and low gain inputs

— perfect if you're alternating between a Stratocaster and an EMG-equipped shred machine.

We say: It's an ugly little spud, but TG fell for the Royal 8 in a big way. Rocking a Telecaster on the bridge pickup, with the gain cranked and volume backed off, we were knocked sideways by the 'hot-knife-through-butter' tones, while flipping to the neck pickup and pumping the volume brought in a butch swagger that shook the room like a small earthquake and cleaned

up at the Led Zeppelin licks. Whichever way the dials are pointing, the bottom line is that this unassuming combo offered a level of drama and attack at odds with its dowdy appearance, made a mockery of its lowly price tag and came within touching distance of the gold medal. Nice one, your majesty.

SUMMARY

For: Ace tonal 'tude for the price

Against: It's not much to look at

★★★★★

TG says: Silver medal for Peavey

VOX AC4TV

Best of British

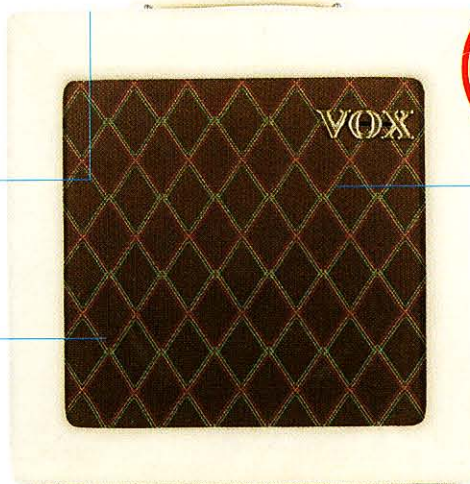
£218

Dials

The Op Level dial makes the modern AC4 perfect for low-volume practice

Grille

The ragged tone is pumped through a 10-inch speaker



Front

VOX has retained the classic retro styling of the 1961 original



At a glance

VOX AC4TV

BODY: Valve combo
OUTPUT: 4 watts (max)
SPEAKER: 1x10" VX10 Celestion
VALVES: 1x 12AX7, 1x EL84
CONTROLS: Volume, tone, Op Level
SOCKETS: Input, speaker output
WEIGHT: 8.9kg
DIMENSIONS [HxDxW]: 374 x 350 x 214 mm
CONTACT: Korg UK 01908 857100
WEB: www.voxamps.com

White leather is not to be encouraged in rock 'n' roll. But when it's wrapped around the all-tube AC4 combo from British amp legends VOX, we'll make an exception.

The sizzle: The world has turned a few times since the original AC4, and while VOX has retained the 60s retro styling, this replica has modern guts. "This up-to-date Class A version retains the distinctive EL84 power tube and



has a 12AX7-powered preamp driving a custom Celestion 10-inch speaker," notes the sales patter. But perhaps the best facelift is a built-in power attenuator that allows you to

rock out at four, one or 0.25-watt output levels, "ensuring you never lose that classic tube tone even at the lowest listening levels".

We say: There is no sound on earth that grabs attention like the unmistakable roar of a VOX breaking into overdrive. You'll find amps with more bottom-end and aggression, for sure, but the AC4 proves once again this brand is the daddy for British-flavoured bite. Starting out on the lowest wattage setting, TG

was pleased to find the tubes break beautifully under heavy picking, but it wasn't long before we pushed the volume and treated our postcode to the toppy punch that has fuelled the music of everyone from The Beatles to Babyshambles. Make your band the next on that list.

SUMMARY

For: Cool brand, wicked features

Against: Not a single thing!

★★★★★

TG says: Great white bark

Wah pedals

A wah pedal is a versatile addition to any pedalboard, here's six to choose from...

1 Dunlop Crybaby £139

This is arguably the most famous wah pedal ever made... and for good reason. The filter is smooth and quick, delivering the classic wah sound, and the pedal has an action that feels like it's glued onto your foot. The build quality is bulletproof and the price ain't bad either!

★★★★★

2 Dunlop Zakk Wylde Wah £169

Essentially, the Wylde Wah is a Crybaby that's been at the Jack Daniels – and it's angry. It's more aggressive sounding than the original, with an industrial-looking casing that features Mr Wylde's signature Bullseye moulded into the rubber footplate. It sounds great, but perhaps not quite different enough.

★★★★★

3 Gig-FX Kilo-Wah £145

You may not be over familiar with Gig-FX, but if the Kilo-Wah is anything to go by, you soon will be. It has four modes to give you all the filtered sounds you're likely to need, from a classic wah tone to a modern, biting wah sound with an extended frequency range. Awesome!

★★★★★

4 Line 6 Otto Filter £90

We couldn't do a wah round-up without including a dedicated Auto-Wah and the Otto Filter does it beautifully. The wah sound is dependent on how hard you hit the strings, with three filter modes to choose from and a sweep direction control for extra versatility.

★★★★★

5 Boss PW-10 V-Wah £149

The V-Wah is the most well endowed, spec-wise, of this six, with multiple wah modes and eight modelled Boss overdrive settings. We really liked the Voice style effect and Custom Wah presets, but editing all of these features is tricky without a screen, and at times it felt less natural as a dedicated wah.

★★★★★

6 Fender Classics Fuzz Wah £122

The Fuzz Wah is ideal if you're after a retro-feeling wah, and it has a fuzz circuit to boot. TG was impressed with the intuitive controls and there's a nifty switch on the bottom to change the order of the fuzz/wah routing. It might look like a toaster, but we loved it all the same.

★★★★★

FOR STOCKISTS CONTACT:

DUNLOP: Strings and Things 01273 440442/
www.jimdunlop.com

GIG-FX: GTR Distribution 020 8252 2554/www.gig-fx.com

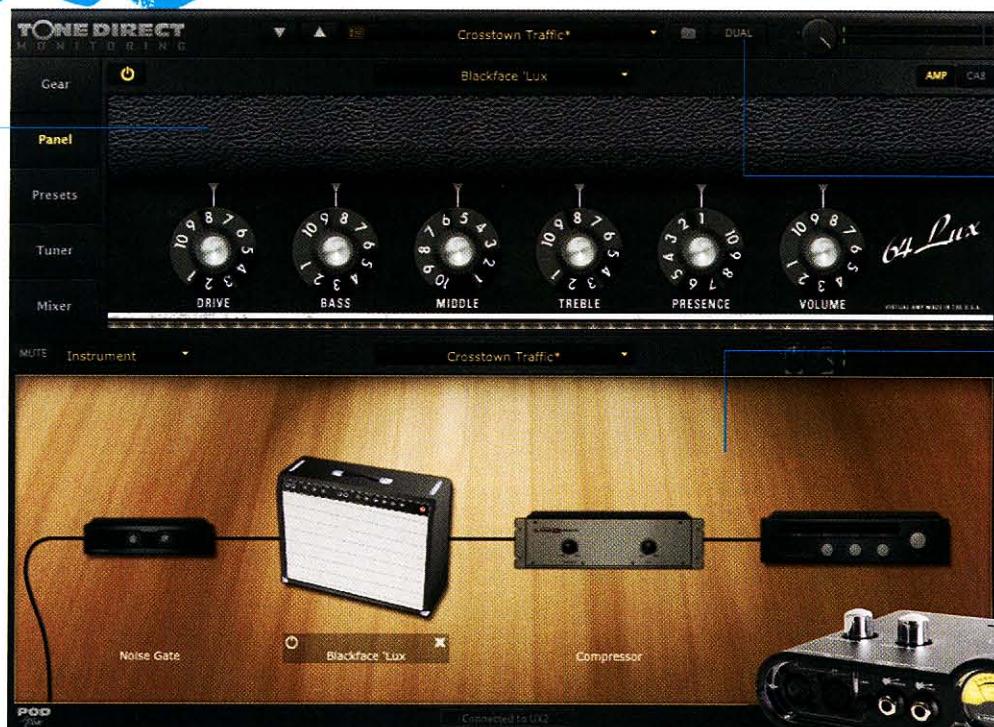
LINE 6: 01327 302700/www.line6.com

BOSS: Roland UK 01792 702701/www.roland.co.uk

FENDER: 01342 331700/www.fender.co.uk



Gear/Panel/ Preset View
You can select gear, edit sounds and change presets in the top window



Dual switch
The very handy Dual mode allows two different rigs to run simultaneously

Signal Flow View
The virtual rig is laid out in order, just like a real setup

LINE 6 POD STUDIO UX2 £170

The kidney shaped box goes virtual in this bundle to be reckoned with...

Home recording products for guitarists are more popular than ever, so who better to try its hand at a software/hardware bundle than the Godfather of modelling? The UX2 is the top model in Line 6's range and includes POD Farm software, the most inputs and the added bonus of the FX Junkie effects pack for free.

The sizzle: The POD Farm software offers a generous amount of models: 23 guitar amps, 29 cabinets, 29 effects units (expandable to 64 with the FX Junkie model pack), and six studio preamps. Add to this the UX2 interface, Line 6 Riffworks and cut-down versions of Reason and Ableton Live, and you get "instant pro recording and idea capture right out of the box",

according to Line 6. While its competition is tough, Line 6 has shown it can punch its weight when it comes to amp and FX modelling, so we're interested to see how this package shapes up.

"THE POD FARM OFFERS A HUGE AMOUNT OF MODELS, QUALITY SOUND AND IS EASY TO USE"

We say: Installing the software is simple and within minutes we're loaded up and ready to get 'farming'. As well as getting your guitar signal into the computer, the UX2 interface acts as copy protection for the software. Overcomplicated registration processes can be an all-out killjoy, so we like this.

As expected, the models sound ace and the FX Junkie pack adds real value to the

bundle. The extensive number of custom tones provided mean presets can be easily dialled in by song name as well as style.

POD Farm isn't as flexible as some of the software we've tried,

and the UX2 interface does feel a bit on the fragile side, but for quality sounds and ease of use, this is a great package.

Stuart Williams

At a glance

Line 6 POD Studio UX2

TYPE: Amp modelling software/interface
AMP MODELS: 18 guitar amps, 5 bass amps
SPEAKER MODELS: 24 guitar cabs, 5 bass cabs
EFFECTS: 29 (64 with FX Junkie pack)
SYSTEM: Mac G4 800MHz OS X 10.4.6 PC Pentium IV 1.2GHz Windows XP (SP2) Vista 32 and 64-bit
CONTACT: Line 6 01327 302700
WEB: www.line6.com

SUMMARY

For: Top quality Line 6 models

Against: Build quality of the hardware could be better

★★★★★

TG says... Get down on the Farm



Pod Farm has loads of top sounds arranged by style and song



At a glance

Höfner Contemporary Series Verythin-CT

BODY: Maple, semi-hollow
NECK: Maple, set
FINGERBOARD: Rosewood, with dot inlays
SCALE: 24 3/4"
PICKUPS: 2x full size humbuckers
CONTROLS: 2x volume, 2x tone, 3-way pickup selector
HARDWARE: Nickel-plated
FINISH: Red [pictured], Black, Sunburst
CONTACT: Barnes and Mullins 01691 652449
WEB: www.hofner.com

£390

No guitar gives closer control of the fretboard and few cutaways offer such generous access

■ **Body**
 Incredibly shallow but seriously wide, like a 335 that's been stomped on by a giant

■ **F-holes**
 The distinctive tone is the result of a central sustain block fused with hollow wings

■ **Humbuckers**
 These 'full size' 'buckers deliver the goods for anything bar nosebleed metal

Höfner Contemporary Series Verythin-CT

Forget Höfner's past glories and get back to the future with the new Verythin

We are not historians. Nor are we antique dealers. We are guitarists with gigs booked. And so, while we doff our caps to Höfner's 60s pedigree, all we really want to know is whether this updated replica of the Verythin can cut the mustard in a post-millennial sweatbox while a gang of ASBOs flick cigarettes at us.

The sizzle: Flat as a pancake and wider than a barn door, the modern Verythin apes the 60s original aside from one minor detail: it's actually *better*. With souped-up electronics and bulletproof hardware bolstering the 335-style semi-hollow construction of yore, Höfner has a point when it reminds us this is "no yesterday's collector model, but designed for the tough live performance of today's guitarist". An antique you can thrash the nuts off, in other words.

We say: With a meagre 40mm rim depth and a feather-light mass (countered by a huge diameter), this is a curious specimen, but no guitar gives closer control of the fretboard, and few cutaways offer such generous access. The neck is thrillingly playable for punchy rock, blues and jazz, but Höfner knows its audience so who cares if it can't shred for toffee?

The combo of central sustain block and hollow wings gives the Verythin a textbook semi-hollow tone – bags of resonance and a 'woodier' tonality than a solid model. The maple lends a naturally incisive tone, but that's offset by the thumping qualities of those twin 'buckers, which swing convincingly from mellow jazz at the neck to white-hot solos at the bridge. Obviously, metallers should run a mile. For anybody else, the Verythin is very good indeed.

Henry Yates

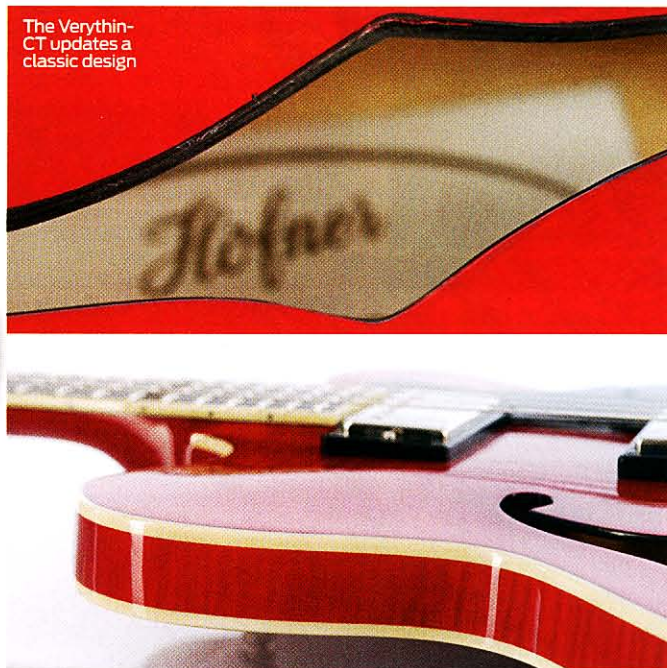
SUMMARY

For: Antique looks fused with modern performance
Against: It's very wide and unsuited to harder styles

★★★★★

TG says... It's the Höf-meister

The Verythin-CT updates a classic design



Ed's Shed

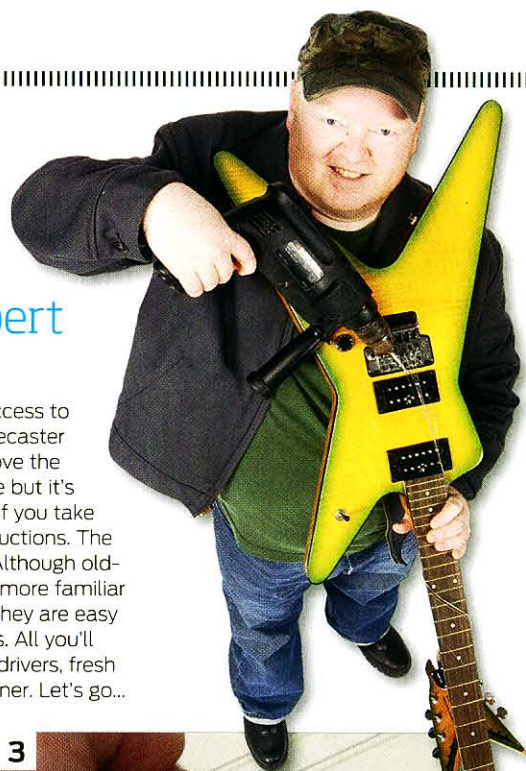
In-depth tech advice from TG's industry expert

Old-school tinkering

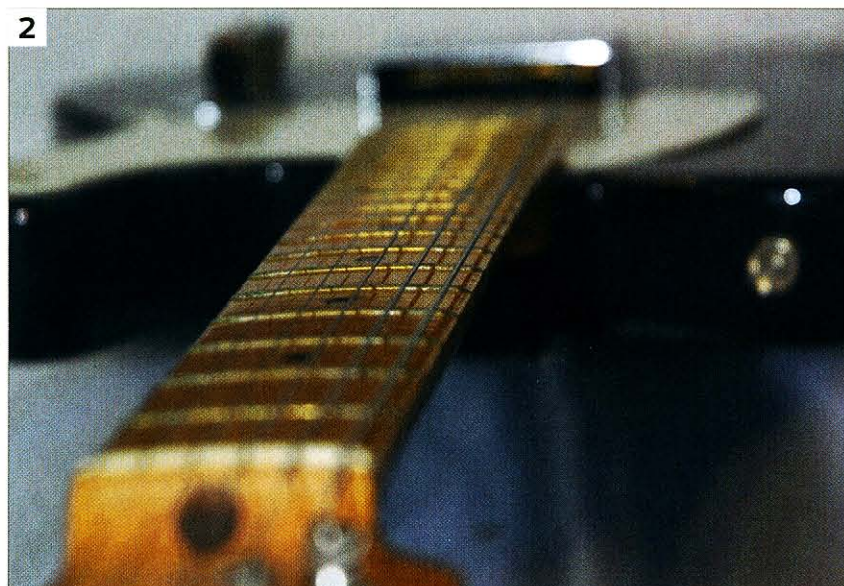
Q Hey Shed, I own a Fender Classic Series 50s Telecaster. I love the guitar's cool vintage vibe but having previously only played modern rock axes there are a couple of things I need your advice about. I'm curious about how to adjust the trussrod on a vintage style Tele. There is no trussrod access at the headstock end of the guitar. Where is it? This has me stumped. Oh, and could you also talk me through restringing this type of guitar? The quaint looking machineheads aren't like any I've ever seen before.

Mark Cheyne, via email

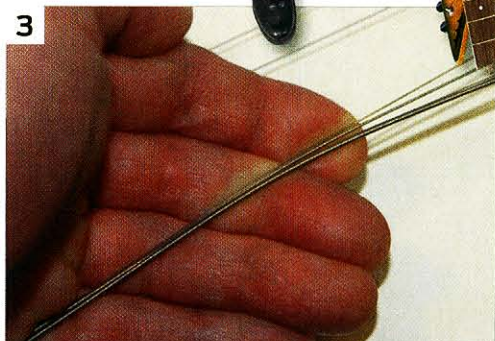
A Mark, the best way to gain access to the trussrod on a vintage Telecaster (and Stratocaster) is to remove the guitar's neck. Sounds like a headache but it's actually a pretty straightforward job if you take your time and follow our simple instructions. The same is true for the machineheads. Although old-school Fender 'heads don't have the more familiar 'shaft with a hole through it' design, they are easy to restring and they look the business. All you'll need for this job is a couple of screwdrivers, fresh strings, snips, a stringwinder and a tuner. Let's go...



Before you start dismantling your guitar check the neck. Make sure the guitar is in perfect tune then peer down the neck from the headstock end. Look down the bass side of the neck.



If the neck is dipped (lower in the middle than at either end) the trussrod needs to be tightened. If it's over-bent (higher in the middle, etc) the trussrod should be loosened.



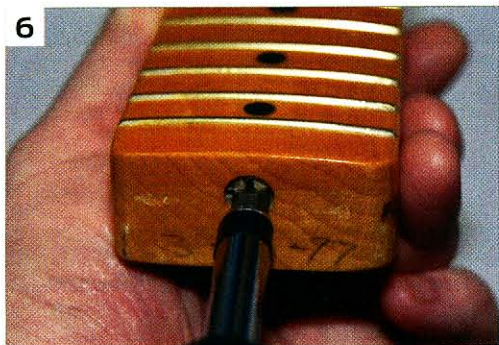
If you need to adjust the trussrod loosen the guitar's strings. Don't remove them completely but make sure that there's no tension on the neck.



Turn the guitar over and carefully remove the neck screws. Support the neck so it doesn't fall off when the screws are removed. Put the screws and neck-plate somewhere safe.



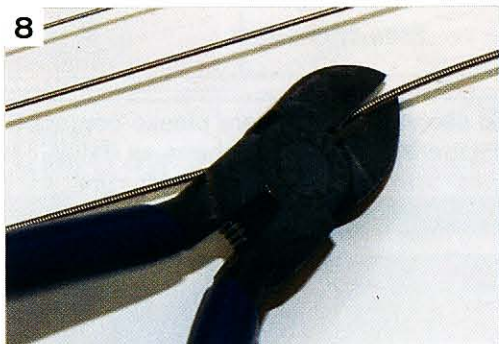
Lift the neck away from the body. You'll now be able to see the trussrod bolt. On vintage-style Fenders the bolt will be have an X-shaped slot. Time to grab your screwdriver...



Use a large flat head screwdriver that fits tightly in the slot. A star or Phillips head will damage the bolt. To tighten the trussrod, turn clockwise; to loosen it go anti-clockwise.



Adjust the rod a small amount then check your progress by reattaching the neck and tuning the guitar. Look down the neck. If the rod needs more adjustment repeat steps 3 to 6.



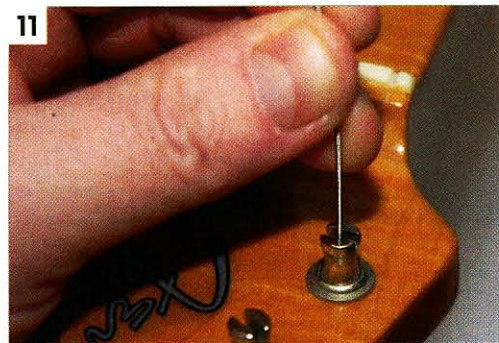
When it's time to change your guitar's strings, start by loosening the old strings. Snip them in the middle and remove from the guitar. Always dispose of strings carefully.



Thread the new strings through the ferrules (as above) on the back of the guitar's body. Pull each string through the body and pass them over the saddle on the bridge.



Back to the headstock: run each string about two inches past its corresponding machinehead and then cut it with your snips. Leave yourself enough string to wrap around the machinehead shaft three to five times. You might not get it right the first time but you will get the hang of it with practice.



Poke the end of the string into the hole that runs down the centre of the machinehead shaft as shown in the picture above. You'll feel the string hit the bottom of the hole.



Bend the string onto the shaft. Maintain tension and begin winding it onto the shaft—about three to five tidy windings. Don't forget to stretch the strings when you're tuning up.



Fingerboard bling

Q Shed, is it possible to have custom fingerboard inlays fitted to my guitar? I fancy some cool rockabilly style flames but I wouldn't know where to start.

J. Green, via email

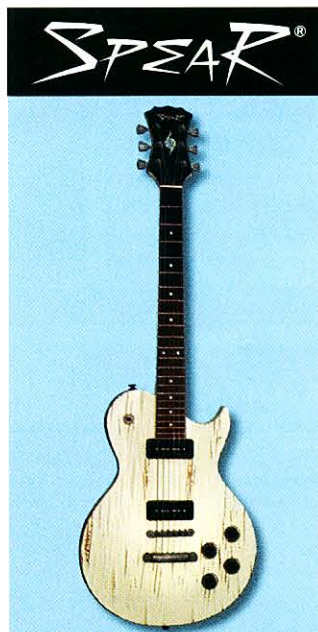
A It won't be cheap but you have can pretty much any design inlaid on your fingerboard. Take a look at Sims Custom online (www.simscustom.com) for ideas and prices.

Take a stand

Q Hey Ed's Shed, is a guitar stand or a wall hanger safest to hold my guitar at home?

James Weeks, via email

A While the stands are portable, a good hanger will keep your pride and joy out of the reach of marauding pets, kids and vacuum cleaners.



Got a burning gear question for Ed's Shed? Send it to TotalGuitar@futurenet.com and if we print it as our main Q&A you'll receive a Spear RD-Relic guitar worth £279! For more info on Spear Guitars visit www.blackie.eu



Make like Pat and turn boring road trips into practice time for scales and sweep picking!

What I've Learned...

PAT O'BRIEN

The Cannibal Corpse guitarist admits you can't always achieve playing perfection, but it doesn't stop him from trying...

INTERVIEW JOEL MCIVER

Piece songs together

"When I write, I have to lock myself in a room and keep playing until I come up with something that catches my ear, which I can then fit together with other parts. I try to avoid thinking in terms of theory or particular scales."

Be proud of your influences

"I don't worry about other music inadvertently seeping into the riffs just because I listen to other bands. I listened to a lot of Slayer, specifically *Reign In Blood*, before we did our last album, *Kill*, because I had it in my truck when I was driving back and forth between practices. This time I've been listening to a lot of Destroyer 666."

Use your spare time wisely

"I don't practise as much as I should, or that's what I tell myself anyway – I'm always beating myself up about it. I work on scales and sweep picking when I'm in practice mode. A lot of times I practise on the road because there's nothing else to do, except get drunk. The road can be pretty boring, so I'll go through the different modes and play arpeggios. I'm lazy when it comes to solos – they're the thing that I'd like to improve the most."

Don't let the producer bully you!

"You have to be pushy about what you want, especially when it comes to your guitar sound. I don't know whether the tone is better on this album [*Evisceration Plague*] or not – everything that went into it is still in my head! I reached a compromise with our producer Erik [Rutan, Hate Eternal frontman] on the album, where we were both kinda happy. On the last album there were a lot of things he wasn't happy with, but he managed to live with them anyway."

Let the gear take the strain

"We try dozens of amps when we're in recording – we always want to give everything a fair shot. We always think we have the time to do that, but of course it doesn't always work out that way! This time I changed the speaker cabinets, although I used the same Mesa/Boogie Triple Rectifier head that I always use: it gave me a bit more slush and it was harsher at the high end, just because I used Electro-Voice speakers. I got away with more gain at the front end because the speakers took care of it."

Nothing's ever perfect

"You have to know when you can't play a particular guitar part any better or any tighter. I used to beat myself up a lot more about recording perfect takes – but the clock is running when you're in the studio, and you can end up spending all this time on something that is often really not gonna get any better."

Work with time restraints

"Solos can get a bit cramped and rushed because they're the last things I record, but you have to live with them. There's stuff from previous albums that still haunts me because I left them due to time constraints – and there probably will be from this new album, too! If there's stuff that still bothers me when I leave the studio, that stuff is still gonna be bothering me five years down the line."

Try improvising live

"Live, you should play the main riffs as close as possible, but when it comes to leads I think it's fine if you're just in the same general area. You can go off and improvise, or you can just play them differently. To be honest, I can't remember what I do in my leads when I'm done recording them. It's hard for me to write them out note for note – I wish I was dedicated and disciplined enough to have them all planned out mathematically, but I'm just not!" ■

"I USED TO BEAT MYSELF UP A LOT BUT YOU HAVE TO KNOW WHEN YOU CAN'T PLAY A PARTICULAR GUITAR PART ANY BETTER OR TIGHTER"

Cannibal Corpse's latest album, *Evisceration Plague*, is available now on Metal Blade Records. Visit www.cannibalcorpse.net for more information.

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